REV. JESSE L. JACKSON

MSB-6617

$3.99
RAINBOW MUSIC

ANDRAÉ CROUCH
WALTER HAWKINS
EDWIN HAWKINS
BILI THEDFORD
JESSY DIXON
TRAMAINE HAWKINS
DANNIEBELLE

AND THE OPERATION PUSH CHOIR



PUSH FOR EXCELLENCE !!!



JESSE JACKSON

The challenge to "PUSH for Excellence" is a universal upward pull and option available to every person, group or nation in each generation. The call to EXCEL is a reasoned and reasonable quest, but life is more than reason. Life requires information and inspiration. It requires education and destination, beat and balance, and soul and science. We need to feel as well as know that "I AM SOMEBODY," that my life counts, that it has cosmic significance.

Music, art and religion help to put life in that sacred dimension, and to elevate our sights and perspectives. It puts breath and spirit in our dry bones. The National PUSH EXCEL choir, and each of the contributors to this album, try to communicate that message in their own way and words and individual styles on the songs contained herein.

On this album Operation PUSH is trying to speak to the inner WILL of men and women, boys and girls — through the medium of music — to inspire them to believe that it is not your aptitude, but your attitude that will determine your altitude — with a little intestinal fortitude. We are trying to challenge young people SPIRITUALLY to put hope in their brains rather than dope in their veins. Why? Because we believe that their mind is a pearl and they can learn anything in the world. For we know that if a sound mind can conceive it and a pure heart can believe it, we know they can achieve it — whether it be healing the wounds or racial separation, beating our swords into plow shears and our spears into pruning hooks, eliminating illiteracy or finding a cure for cancer.

In the midst of skepticism, cynicism and pessimism Operation PUSH dares to issue a challenge to "PUSH for Excellence" — even against the odds.

Jesse L. Jackson

Producer: Bill Maxwell
Executive Producer: Buddy Huey
Recorded live at Kemper Arena in Kansas City by Malcolm Harper of Reelsound Recording, Austin, Texas
Mixed by Gordon Shryock, Engineer and Bill Maxwell at Soundcastle Studio and United Western Studio in Los Angeles.
Director of PUSH Choir: Ralph Evans

Thanks to Bill Cherry and Buddy Huey for pulling everything together, and to Wally Grant for coordinating the sound and stage.

Special thanks to:

The PUSH Organization	Glen Myerscough
James Felix	Beau Carr
Harlan Rogers	Kathy Hazzard
Hadley Hockensmith	Perry Morgan

To all the musicians and singers who made this possible.

Photography by Goss, Kansas City, Missouri & David Rose, Los Angeles, California

SIDE ONE

1. COME ON CHILDREN — **Walter Hawkins and Family**
2. THE COMFORTER — **Edwin Hawkins**
3. REACHING FOR THE TOP — **PUSH Choir**
4. I'M GLAD I FOUND THE LORD — **PUSH Choir**
5. KUM BA YA — **Jackie Verdell**

SIDE TWO

1. ALL OF ME — **Danniebelle**
2. YOUR LOVE — **Bill Thedford and Danniebelle**
3. CHRIST HAS MADE THE DIFFERENCE — **Jessy Dixon**
4. **Rev. Jesse Jackson**
5. SOON AND VERY SOON — **Andraé Crouch**



DANNIEBELLE



JESSY DIXON



WALTER HAWKINS



EDWIN HAWKINS



TRAMAINE HAWKINS



BILI THEDFORD



ANDRAÉ CROUCH

PUSH-EXCEL
PUSH FOR EXCELLENCE

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Lissette



CBS INTERNATIONAL

DIL-10333

Lado A

SALVAJE Juan Marcelo	3:56
EL Roberto Lozano	4:39
TE PIDO QUE VUELVAS Marcelo San Juan	3:30
SI ME QUIERES OLVIDAR Juan Marcelo	3:24
SOLO UNA CANCION (DO RE MI FA SOL) Claudio Baglioni	4:50

Lado B

LOCA DE ALEGRIA Moutinho-Toquinho-Vers.Esp. Lissette	4:31
LA NOCHE Ricardo Eddy-Jorge Luis Piloto	2:56
SUSPENSO Chein Garcia Alonso-Lissette	3:19
SI UN DIA TE SIENTES SOLO Anthony Rios	3:25
CON TODO EL AMOR QUE YO PUEDO Claudio Baglioni-A. Coggio-Vers.Esp.Nicolas Amato.	4:41

ESTUDIOS: FONEMA, BUENOS AIRES, ARGENTINA
INTERNATIONAL SOUND STUDIO
MIAMI, FLORIDA

INGENIEROS DE GRABACION: MICKEY HEARNE
CHRIS RUTHERFORD

MEZCLAS: ERIC SCHILLING
CHRIS RUTHERFORD

INGENIERO ASISTENTE: KENNY LOEWIT

COROS: ANA CARFI WILLY CHIRINO / LISSETTE/
MERCEDES PILOTO / RICARDO E. MARTINEZ

MI AGRADECIMIENTO A: Willy Chirino, Mickey Hearne,
Ana Carfi, Menolo Rodriguez
Emilio Velle

PRODUCIDO POR LISSETTE

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Back In The HUNT



VISA 7013

1.	*STANDING IN THE ROAD (R. Farmer/Golga/Jones/D. Farmer)	3:08
2.	SHE FLEW FREELY (B. Gagnon)	3:58
3.	HEART BENDER (P. Dickinson/B. Gagnon)	5:47
4.	**LITTLE BIT OF LOVE (Kossoff/Kirke/Fraser/Rodgers)	2:35
5.	IF ONLY WE HAD TRIED (P. Dickinson/B. Gagnon)	2:29

1.	AIN'T GOT YOU (P. Dickinson/B. Gagnon)	3:10
2.	***IT'S ALL TOO MUCH (G. Harrison)	3:28
3.	WHAT GOOD IS LOVE (P. Dickinson/B. Gagnon/P. Kersey)	3:42
4.	BACK ON THE HUNT (B. Gagnon)	4:04
5.	TELL ME WHY (P. Dickinson/B. Gagnon)	4:44

THE HUNT IS

PAUL DICKINSON:	GUITAR, 6 AND 12 STRING ACOUSTICS LEAD AND BACKGROUND VOCALS
BRIAN GAGNON:	BASS GUITAR, GUITAR, KEYBOARDS LEAD AND BACKGROUND VOCALS
PAUL KERSEY:	DRUMS, PERCUSSION

PRODUCED AND ENGINEERED BY (DOCTOR) STEVE VAUGHAN
EXECUTIVE PRODUCER - FRANCIS WH DAVIES
ALL SONGS ADMINISTERED BY REELS OF RHYME; PROCAN
DIRECTION BY ARTISTIC MANAGEMENT INTERNATIONAL
THIS ALBUM IS DEDICATED TO OUR FAMILIES

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VISA RECORDS 3619 KENNEDY ROAD, SOUTH PLAINFIELD, N.J. 07080
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THE HUNT



BACK ON THE HUNT

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5.	TELL ME WHY (P. Dickinson/B. Gagnon)	4:44

Produced by Steve Vaughan

All songs administered by Reels of Rhyme, PROCAN except *Beano Music/B. Feldman, **Keeper's Cottage Music/Socks Music, and ***Northern Songs

THE HUNT IS

PAUL DICKINSON: GUITAR, 6 AND 12 STRING ACOUSTICS
LEAD AND BACKGROUND VOCALS

BRIAN GAGNON: BASS GUITAR, GUITAR, KEYBOARDS
LEAD AND BACKGROUND VOCALS

PAUL KERSEY: DRUMS, PERCUSSION

PRODUCED AND ENGINEERED BY (DOCTOR) STEVE VAUGHAN
ASSISTANT ENGINEER - STOMPIN' PAUL MASSEY
STRING ARRANGEMENT - HOWARD BAER
LYRICAL ASSISTANCE - KATIE GAGNON
RECORDED AND MIXED AT MASTER'S WORKSHOP

EXECUTIVE PRODUCER - FRANCIS W.H. DAVIES

ROAD CREW: RONNIE (ROCK THE NATION) GAGNON
(BIG) GREG de PAPP

DIRECTION BY ARTISTIC MANAGEMENT INTERNATIONAL

THIS ALBUM IS DEDICATED TO OUR FAMILIES.

COVER ART - FRANCOIS CHARTIER
LAYOUT/DESIGN - DAVID ELLIOT, J.A. ZUGEC

SPECIAL THANKS TO -

ERIK THOMAS, BRAD GIFFIN, JEFF HOWARD, BARRY & SHELAGH AND EVERYONE AT AMI, DOUG MACKENZIE AND EVERYONE AT MASTER'S WORKSHOP, THE MUSIC SHOPPE, THE DRUM SHOPPE, THE DRUM DEPARTMENT AT LONG & MCQUADE'S, SOUND N' STAGE, STEVE VAUGHAN FOR ADDITIONAL BACKGROUND VOCALS ON "IT'S ALL TOO MUCH" AND "LITTLE BIT OF LOVE". MASTERED BY WALLY TRAUGOTT AT THE CAPITOL TOWER. JACQUES HARRISSON FOR ADDITIONAL KEYBOARDS AND BACKGROUND VOCALS, MIKE SPECK FOR HAND CLAPPING AND REFRESHMENTS, AND ESPECIALLY ALL OUR PATIENT FOLLOWERS WHO'VE BEEN WAITING SO LONG FOR THIS ALBUM.

© 1980 Daffodil Records

VISA 7013
STEREO

THE LIVING ROOM: a compilation

SIDE A

THE SCHEMERS
"Streamline Heart" (2:46)
(M. Cutler; © 1982)

Jimi Berger, Bass; Rene Blais, Drums; Mark Cutler, Lead Guitars, Lead Vocals; Emerson Torrey, Guitars, Vocals.

Recorded and Mixed at Star Trak Studios by Mike Kowel and Jack Ramatts; Produced by Mike Lewis and Stu Wiener; Thanks to John Amitrano, Johnny Rat, Jim Torrey.

THE PROBERS
"Waste Of My Time" (2:21)
(Mendes, Porro, Probers; Probermusic © 1983)

Rick Mendes, Vocals; Manny Vincente, Vocals; J. D. Porro, Guitar; Bill Kramer, Bass, Vocals; Joy Fernandes, Keyboards, Vocals; Steve Shermen, Drums; Jim Beaupre, Guitar, Vocals.

Engineered and Mixed by Dave Correle at Celebration Sounds.

BIG WORLD
"Something Special" (3:15)
(Big World; © 1983)

Shawn Devlin, Drums; Danny Dwyer, Bass; James Silk, Guitars; Sid "John" Morocco, Vocals.

Guest Keyboards and Back-up Vocals — Mary B. C.; Recorded at Star Trak Studios; Special Thanks to Victor World.

THE THREATS
"Dream Girl" (3:32)
(D. Landry, J. Silva; © 1983)

Dean Landry, Rhythm Guitar, Lead Vocals; Dave Gaspar, Lead Guitar; Bruce Davenport, Bass Guitar, Vocals; Joe Silva, Drums, Vocals.

Recorded and Mixed at Star Trak Studios; Special Thanks to Dave and Jim.

ED TABELA
"Right Or Wrong" (2:15)
(Ed Tabela, Bryant Montiro; © 1983)

Ed Tabela, Lead and Back-up Vocals; Mark Cutler, Lead Guitar, Back-up Vocals; Emerson Torrey, Guitar, Back-up Vocals; Jimi Berger, Bass Guitar; Rene Blais, Drums; Scott Phillip, Piano.

Produced by Ed Tabela; Mixed and Engineered by Russ Martin; Recorded at Viscount Studios; In Remembrance of: Milk 'n Cookies, the original Mott the hoople, and Richard Penniman.

MIKE VIOLA ALLIANCE
"All The Time, All The While" (2:57)
(Mike Viola; © 1982)

Mike Viola, Lead Guitar, Lead Vocals; Scott Bradley, Lead Guitar, Backing Vocals; Ward Clifford, Bass Guitar, Backing Vocals; Paul Hutchinson, Drums, Backing Vocals; Larry Viola, Keyboards.

Recorded at Silver Lake Studios; Engineered by Dinky Dawson; Special Thanks to Dave Viola and the Road Crew, Dinky and Nancy, Joe Casey, Randy, and Carlos.

OUTRAGE
"Candy Store" (3:00)
(Scott Marshall, Paul Dutra; © 1982)

Paul Dutra, Lead Vocals; Daryl Guglielmi, Guitar; Scott Marshall, Guitar, Vocals; Bobby Myron, Drums; Derryl Pope, Bass, Vocals.

Produced by Outrage; Co-Produced by Bob Dunning; Recorded at Star Trek Studios; Engineered by Jack Remetta and Mike Kowen.

SIDE 1

HI-BEAMS
"Live in Shadows" (3:35)
(D. Lilli, L. Lilli; © 1982)

Margie Ciarlo, Vocals; Lou Lilli, Guitar, Vocals; Debra Lilli, Bass, Vocals; Matt Ciarlo, Drums.

Recorded at Synchro Sound by Tom Moore; Mixed at Synchro Sound by Walter Turbitt; Produced by Hi-Beams; Special Thanks to Paul Martin.

THE DETECTIVES
"Can't Remember Her Name" (2:58)
(Dik-Lik Music; L. Michael Dickson; © 1983)

L. Michael Dickson; Vocals; Justin Jordan, Guitars; Neil Sterling, Guitars; Larry Gallagher, Bass; Mark Rodricks, Drums.

Produced by Justin Jordan; Recorded at Star Trak Studios; Special Thanks to Brendan "Sluss" Keefe.

SOME RED
"She Snickers Euphoric Barf" (2:54)
(J. Housley, K. Dembruch; © 1983)

John Housley, Guitar; Kevin Dambruch, Guitar; Brian Van Gyzen, Bass; Eric Ingraham, Drums; Donna Olson, Vocals.

Special Thanks to Star Trak and Boomer.

PARALLEL 5th
"Carrots and Pees" (3:23)
(R. Kalberer, J. McGrath; © 1981)

Robert Kalberer, Guitar; James McGrath, Vocals; Scott Seaback, Drums; Gary Vattar, Piano; Bill English, Bass.

Produced by Robert Kalberer; Recorded at Ivy Lane Studios.

GARY SHANE AND THE DETOUR
"Middle of the Night" (3:56)
(Two Rivers Publishing, ASCAP; © 1983)

Gary Shane, Guitar, Lead Vocals; Steven Seilb, Lead Guitar, Vocals; Skip Langston Smith, Bass, Vocals; Carl Bergman, Drums, Vocals.

Produced by Gary Shane and Ed Suckingham; Engineered by Ed Suckingham at Sanctuary Studios; Management, Alan Rotberg.

RASH OF STABBINGS
"I Kill With Warning" (2:43)
(Rash of Stabbings; Samhain Music; © 1983)

Carlotte Christy, Rhythm Guitar, Lead Vocals; Bob Hymers, Lead Guitar, Back-up Vocals; Karl Fidrych, Bass; Skip Powers, Drums.

Produced by Rash of Stabbings; Engineered by Jack Rametta; Recorded at Star Trek Studios.

Executive Producer: RANDY HIEN
Executive Producer: BRIAN HIEN

Special Thanks to Carl Sugarmen for his time, dedication, and inspiration of Rhode Island's original music happening.

Mastering: Greg Calbi at Sterling Sound
Cover: Susan Costa
Photography: White Ant Productions

Thank You:
Jean Hien (Keep the brownies comin'!), Arnold Hahn, Mike (Keebie) Scouras, Hecto Guitar, Tom Woodcock, Tucker, Paulie Giusti, Scott Hien, Paul Izzo, Nonni, Sleir Sherp, Wendy Wilson, John Housley, Del's Music, Ralph Palmer, Mike and Stu, Jimmy Powers, Jack McGee, Tom Clancy, Mike Prusko, Mike Herrington, Tony Lioce, WBRU, Head, Soria, *The New Paper*, Rick Shora, C & M Sound, Rich Lupo, Michael Silvestro, Hobbib, Tony Guerre and Family, Orlando Andreoni, "The Rat" of Boston, Star Trak Studios, The Living Room Crew, Louran and Cherlie.

Thanks to all of The Living Room customers for supporting Providance's original music.

THE LIVING ROOM 273 Promenade Street, Providence, Rhode Island 02908
(401) 521-2520

The Living Room

Big Bubble Records
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101-A:101-1

NICOLAE FIERARU

ţambal



PETRE MIHALCEA

acordeon



ELECTRECORD

STEREO
MONO

NICOLAE FIERARU – ţambal

PETRE MIHALCEA – acordeon

1. HORĂ DE ASCULTARE (2'13")
2. CÎNTEC DE NUNTĂ (3'13")
3. SÎRBĂ DE LA BOSANCI (2'08")
4. PATRU BOI LEAGĂNĂ CARUL (2'41")
5. BREAZĂ DE LA MICŞUNEŞTI (1'47")
6. CÎNTECUL MIRESEI (3'30")
7. CA LA DOMAŞNEA (1'50")
8. BRÎUL DE LA DOMNEŞTI (2'30")
9. DE DRAGOSTE CA PE ARGEŞ (3'02")
10. HORĂ DE MÎNĂ A PITEŞTENILOR (2'18")
11. CÎNTEC DE DEAL (2'28")
12. BRÎUL PE OPT (2'02")
13. SÎRBĂ DE LA CÎMPULUNG (2'20")
14. BREAZĂ DIN ARGEŞ (2'31")

STM-EPE 01431

Orchestra Radu Simion

ELECTRECORD

Moestru da sunet: Theador Negrescu
Redactor: Stelo Nochi

STM-EPE 01431 ... IN ROMANIA ... N 431 ... Tehn. N.c Mihăilescu ... Tipărit P. Sibiu ... 26



STM-EP 083Q

Mă dusei în [illegible] maa largă
Mîi neicuţă, mîi garjane
Baloda lui Corbea
Briu pe şose ca lo Muscal
Păsărică da sub nori
Hara lăutarilar
Pasăreo şi pitulicu
De dai
Doină transilvăneană
Hară de lo Medgidio
Laliţă flaore
Hară de la Popeşti
Breoza fetelar



STM-EPE 01054

Hară lăutărească
Sîrbă de la Făgădău
Hora nuntaşilor
Codîneosca
Cîntac da oscultara
Cîntec da patracere din Teaca
Hara lui Vişon
Sîrbă
Dunăra, apă zglobie
La culasul viilor
Pune masa, saacră mare
[illegible]ro îsă-l tinereţoa



STM-EPE 01218

Cîntecul llanuţai
Jocul „Trai păzeşte"
Cîntec de dragoste de lo Islaz
Sîrbă de la Bobadag
Horo dinspre ziuă
Cîntac bătrînasc
Sîrbă dobrogeană
Păsărică cenuşie
Brîul de la Isar
Hară de dimineaţă
Sîrbă de la Lahliu
Hară din Teiş
Cîntec de dragoste din Teleorman



STM-EPE 01280

Cîntec de drogoste şi aora de la Leordeni
Supărot om fost de mic
Horă de lo Cabio
Briu de lo Corbii Mari
Sîrbă de lo Priboieni
Sîrbă şi Braază da la Hulubeşti
Cînd e omul supărot
Haro la trai de la Titu
Sîrbă da lo Arsuri
Hară da la Dîrmăneşti

STM-EPE 01431



BEETHOVEN EDITION

Deutsche Grammophon

9 Symphonien Wiener Philharmoniker · Karl Böhm



Deutsche Grammophon

LUDWIG VAN BEETHOVEN

9 SYMPHONIEN

Wiener Philharmoniker · Karl Böhm



BEETHOVEN-EDITION

GEDENKAUSGABE ZUM 150. TODESTAG DES KOMPONISTEN

COMMEMORATIVE EDITION ON THE 150th ANNIVERSARY OF THE COMPOSER'S DEATH

EDITION COMMÉMORATIVE DU 150e ANNIVERSAIRE DE LA MORT DU COMPOSITEUR



BOX COVER:
DAS K. K. HOFTHEATER NACHST DEM KARNTNERTOR IN WIEN
THE IMPERIAL COURT THEATRE BY THE KARNTNERTOR IN VIENNA
LE K. K. HOFTHEATER PRÈS DU KARNTNERTOR A VIENNE
HISTORISCHES MUSEUM DER STADT WIEN

BARRY BIGGS



INCL.
LOVE COME DOWN
REFLECTIONS OF
MY LIFE

COMING DOWN WITH LOVE

BARRY BIGGS

STEREO 205.671

ariola

DANCE

SIDE 1

1. LOVE COME DOWN 4'00
(KASHIF)
2. YOU'RE ALWAYS ON MY MIND 4'45
(J. EDWARDS)
3. ONE OF THE POOREST PEOPLE 3'58
(T.A. BROWN)
4. FOR THE LOVE OF YOU 4'39
(ISLEY BROTHERS)
5. JUST AN ILLUSION 4'16
(STEVE JOLLEY, T. SWAIN, LEE JOHN, A. INGRAM)

SIDE 2

1. REFLECTIONS OF MY LIFE 3'33
(CAMPBELL, McALEESE)
2. YOUR BODY'S HERE WITH ME 4'14
(B. SIGLER, J. SIGLER, C. GILBERT)
3. STOP LOOK LISTEN 3'00
(T. BELL, L. CREED)
4. GIRL I REALLY LOVE YOU 3'33
(BARRY BIGGS)
5. YOU TOOK YOUR LOVE AWAY 3'11
(I. LINDO)
6. LOVE COME DOWN 2'05
(DUB VERSION)
(KASHIF)

DRUMS - MICKEY "BOO" RICHARDS
BASS - DERRICK BARNETT
RHYTHM GUITAR - WILLIE LINDO, WAYNE ARMOND, G. CHUNG
LEAD GUITAR - WILLIE LINDO
ACOUSTIC PIANO - ROBBIE LYN
ELECTRIC PIANO - ROBBIE LYN
ORGAN - ROBBIE LYN; ALLAH
SYNTHESIZER - ROBBIE LYN, F. WAUL
TROMBONE - NAMBO ROBINSON
TRUMPET - DAVID MADDEN
SAX - DEAN FRASER
PERCUSSIONS - STICKY
BACKING VOCALS - KEN BOOTHE, B.B. SEATON, J.C. LODGE, DEAN FRASER, G. CHUNG, BARRY BIGGS, JOHN ALEXANDER, FRANKIE WAUL
"LOVE COME DOWN" AND "JUST AN ILLUSION" PRODUCED AND ARRANGED BY FRANKLYN WAUL AND BARRY BIGGS
ALL INSTRUMENTS ON "LOVE COME DOWN" PLAYED BY F. WAUL (BUBBLA)
RECORDED AND MIXED AT DYNAMIC SOUNDS STUDIOS, KINGSTON, JAMAICA.
ENGINEERED BY GEOFFREY CHUNG.
MIXED BY GEOFFREY CHUNG AND BARRY BIGGS.

PRODUCED AND ARRANGED BY BARRY BIGGS.
A BIGLOU PRODUCTION

℗ 1983 CONTROLLED BY DANCE RECORDS, A DIVISION OF THE COMPANY B.V.

SPECIAL THANKS TO RUDDY THOMAS WHO IS ALONG WITH BARRY BIGGS ON "REFLECTIONS".

COVER DESIGN: MYOSOTIS - BAARN

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COMING DOWN WITH LOVE

DISTRIBUTED BY V.P. RECORDS, JAMAICA, N.Y. 11432 • JACKET MADE IN CANADA

7/24/12
DOUBLE DECKER RECORDS
$ 1.00

coco

and the Lonesome Road Band


Coco Kallis


Paul Miller


David "Crow" Levine


Tim Glasgow


"Fat Gary" Lotspeich

Side One

1. **New England Song (3:58)***
   (C. Kallis) Figtree Music/Sesac
2. **Everybody's Talking 'Bout Cowboys (3:00)**
   (C. Kallis & P. Miller) Little Face Music/Sesac
3. **How Long (3:18)***
   (C. Kallis) Little Face Music/Sesac
4. **Makin' Sense of it All (2:41)***
   (P. Miller) Little Face Music/Sesac
5. **The Ballad of Old King Kong (3:29)**
   (D. Levine) © D. Levine, 1981

Side Two

1. **Sailin' Jim (4:27)***
   (C. Kallis & S. Locke) Little Face Music/Sesac
2. **Spring Fever (2:41)**
   (P. Miller) Little Face Music/Sesac
3. **I Don't See Me (4:21)**
   (D. Levine) © D. Levine, 1981
4. **I Can't Remember (what went wrong) (3:14)**
   (P. Miller) Figtree Music/Sesac
5. **Worry (2:42)**
   (C. Kallis & P. Miller) Figtree Music/Sesac

The Lonesome Road Band:

Coco Kallis—lead and harmony vocals
Paul Miller—lead & harmony vocals, drums, acoustic guitar, percussion
David "Crow" Levine—electric guitars
Tim Glasgow—pedal steel guitar, acoustic guitar
"Fat Gary" Lotspeich—harmony vocals, bass, dobro, accordian

with:

Andy Shapiro—piano
Diana Winn—harmony vocals*
Larry Miller—harmony vocals*
Sergio Torres—jungle noises
The Kongettes: Diana, "Fat Gary," & Coco
arranged by Diana Winn

Thanks to Dick Longfellow of Green Mountain Records, Mike Figlio of MCW Records in Nashville
Special thanks to former LRB members whose ideas live on herein
Thank you to all of our fans and friends who've waited so long ..this is for you


Asker

Photography by Robert Appel (Coco), Connie Keresey (Paul), Bonnie June Lotspeich (Fat Gary), Janice Glasgow (Tim), Richard Howard (Crow)
Engineered by Crow Levine
Produced by Coco & the Lonesome Road Band
Cover Design by The Laughing Bear Associates
Recorded and mixed at Mountainside Studio, Northfield, Vermont, Spring, 1981
© 1981 Green Mountain Records, Inc., Garvey Hill, Northfield, Vermont
GMS 1074

COCO and the Lonesome Road Band

SE-4445 ST

sounds great in STEREO

Music from the original sound track/Metro-Goldwyn-Mayer

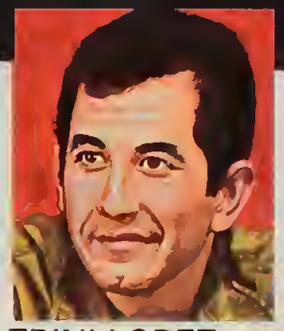
44¢

PROMO RECORDS

The Dirty Dozen

Music by DeVol

MGM RECORDS



TRINI LOPEZ sings
THE BRAMBLE BUSH

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SIDE ONE

MAIN TITLE FROM "THE DIRTY DOZEN." (1:28)

BUILDING THE BARRACKS. De Vol's "music-to-build-barracks-by" contains humorous variations on "You're In The Army Now." (2:35)

THE BATTLE BEGINS. The German officers discover that their château is surrounded, and prepare for the seige. (2:38)

GIRLS OF THE EVENING. To reward his men for their hard work, Major Reisman (Lee Marvin) holds a dance for his men and imports a busload of dates from a nearby town. (1:19)

THE DIRTY DOZEN. The most complete version of the film's main theme music. (2:02)

EINSAM. Listening to the radio, The Dirty Dozen hear this pretty German ballad sung by Sibelle Siegfried in a style reminiscent of Marlene Dietrich. Miss Siegfried wrote the lyrics—De Vol the music. (1:55)

MISSION ACCOMPLISHED. The Dirty Dozen accomplish their mission—the destruction of the seemingly impregnable German château. De Vol's hard, harsh, and exciting music underscores the action.

SIDE TWO

BRAMBLE BUSH. The scene is the barracks. The Dirty Dozen sprawl on their bunks while Trini Lopez sings and plays this philosophical song written by Frank De Vol and Mack David. (2:55)

COL. BREED'S FOLLY. Col. Breed (Robert Ryan) orders the removal of The Dirty Dozen's firearms. A bitter scene between Breed and Reisman ensues. (2:22)

THE SHAM BATTLE. Participating in war maneuvers, The Dirty Dozen manages to outsmart and "capture" Col. Breed. A World War II hit, "Don't Sit Under the Apple Tree," is woven into the background music. (3:22)

THE CHATEAU. De Vol provides taut, suspenseful accompaniment as The Dirty Dozen prepare to destroy the château. (3:10)

SWITCH-HITTERS. During the War Games The Dirty Dozen switch their identifying armbands, thereby tricking Col. Breed's forces. (1:45)

FINALE AND END TITLE. Only three of The Dirty Dozen survive the battle for the château. Their feelings and memories are summed up in this final piece of music from the year's most exciting war film. (1:47)

THE DIRTY DOZEN are twelve bearded, filthy G.I.s waiting behind barbed wire, prisoners of their own army. Murderers, thieves, rapists—they wait to be sentenced to death, or a life at hard labor. They are the damned of the American army. Suddenly—almost miraculously—they are given a chance for salvation. Their savior is Major Reisman, a tough, sardonic OSS captain. Their mission: Parachute into the heart of a rest camp for German officers just before D-Day. Their chances of survival: One in a million—but the damned don't count.

The film, based on the best-selling World War II novel by E. M. Nathanson, has an all-star cast which includes two Academy Award winners, Lee Marvin and Ernest Borgnine.

In addition to these Academy Award winners the "Dirty Dozen" cast features Charles Bronson, ex-Cleveland Brown football star Jimmy Brown making his acting debut, John Cassavetes, Richard Jaeckel, singer Trini Lopez, who is featured in this album singing *Bramble Bush*, Ralph Meeker, Robert Phillips, Robert Ryan, Telly Savalas, Clint Walker, Robert Webber, and George Kennedy.

THE DIRTY DOZEN is the fourth collaboration between director Robert Aldrich and composer Frank De Vol. They previously worked together on "The Flight Of The Phoenix," "What Ever Happened To Baby Jane?" and "Hush...Hush...Sweet Charlotte." The latter two films won a cumulative total of twelve Academy Award nominations. Two of these Academy Award nominations were picked up by the Frank De Vol music for the motion pictures. De Vol is also widely recognized as one of the foremost arrangers and conductors in popular music, having arranged and conducted for Frank Sinatra and a host of other stars.

THE DIRTY DOZEN is the second collaboration between producer Kenneth Hyman and Robert Aldrich. Hyman was executive producer for the Academy-Award-nominated "What Ever Happened To Baby Jane?" He is rated as one of the motion picture industry's most progressive young producers.

Frank De Vol's music for THE DIRTY DOZEN is expertly tailored to a picture filled with excitement and high adventure. His music is a perfect reflection of the military moods and action of the picture. Melodic themes and tense, terse writing reflect plot development and the personalities of the characters in the film.

TRINI LOPEZ

In 1964 Trini Lopez emerged from comparative obscurity to become Most Outstanding American Phenomenon of the Year. His success as a recording artist on the Reprise label, as a television personality and stage and nightclub entertainer all over the world boomed him into one of the most important personalities in show business. In THE DIRTY DOZEN Trini makes his screen bow in a strong dramatic role.

Music by Frank De Vol

Album Produced by Jesse Kaye

Published by Leo Feist, Inc. (ASCAP)

Original Sound Tracks
MGM Studio Sound Department
Engineer for the Record Album: Thorne Nogar
Director of Engineering: Val Valentin

Trini Lopez appears through
the courtesy of Reprise Records

MGM
RECORDS

This record has been engineered and manufactured in accordance with standards developed by the Record Industry Association of America, Inc., a non-profit organization dedicated to the betterment of recorded music and literature

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PRIME C

PC5

VOLUME 1, ISSUE 12

SIDE C

I DON'T WANT TO GO ON WITH YOU LIKE THAT – Elton John	7:37	132 BPM
JACKIE – Blue Zone U.K.	6:32	136 BPM

SIDE D

GONNA GET TO YOU – Dan Reed Network	6:52	100 BPM
NO PARKING ON THE DANCE FLOOR – Midnight Star	5:44	124 BPM
* XXX-ORCIST XXX-CERPTS – Unknown Deceased ?	0:11	---

* WARNING! May be offensive to some listeners, or invoke demonic possession to hypersensitive dance floor!



The Stanley Brothers
& the Clinch Mountain Boys
VINTAGE YEARS

COLLECTORS CLASSICS LP 17



The Stanley Brothers

Side One

I WORSHIP YOU, recorded Spring 1956, Nashville,Tenn., Carter and Ralph, Bill Lowe (mandolin), Joe Meadows (fiddle), Lightning Chance (bass)

I HEAR MY SAVIOUR CALLING, recorded Fall 1956, Nashville,Tenn., Carter and Ralph, Joe Meadows (fiddle), Jim Williams (mandolin), Gene Meadows (guitar), Lightning Chance (bass)

JUST A LITTLE TALK WITH JESUS, same session

YOU'D BETTER GET RIGHT, same session

LONESOME AND BLUE, same session

WILL HE WAIT A LITTLE LONGER, recorded Spring 1957, Nashville,Tenn., Carter and Ralph, Art Stamper (fiddle), Curley Lambert (mandolin), George Shuffler (bass)

I'M LOST I'LL NEVER FIND THE WAY, same session

LET ME WALK LORD BY YOUR SIDE, same session

Side Two

I'LL NEVER GROW TIRED OF YOU, recorded Summer 1957, Nashville,Tenn., Carter and Ralph, Chubby Anthony (fiddle) , Pee Wee Lambert (mandolin), George Shuffler (bass)

LOVING YOU TOO WELL, same session

IF THAT'S THE WAY YOU FEEL, recorded November 1957, Carter and Ralph, Bill Napier (mandolin), Benny Martin (fiddle), Howdy Forrester (fiddle), Curley Lambert (bass)

A LIFE OF SORROW, same session

I'D RATHER BE FORGOTTEN, same session

DAYBREAK IN DIXIE, same session

LITTLE MAGGIE, recording date, place, and personnel unknown

NO SCHOOL BUS IN HEAVEN, recording date unknown, Radio Station WCYB, Bristol, Tenn., Carter and Ralph, Bill Napier (mandolin), Ralph Mayo (fiddle), George Shuffler (bass)

COLLECTORS CLASSICS 17

THE BERT SEAGER
JAZZ QUINTET

Because They Can



featuring

GEORGE GARZONE

and

TIM HAGANS



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Available on Compact Disc and Cassette

Side One:

Minor Surgery

You Don't Know What Love Is

Annette's New Skates

Side Two:

Tim's Whim (With Vim)

Ground Zero

Coming and Going

(Michael George Seager,
Born April 27, 1987)
(James P. Mosher,
February 21, 1938–May 5, 1987)



This album is dedicated to the memory of Jimmy Mosher, a great musician, and an irreplaceable friend, who will always be my ideal of the soulful melodic jazz improviser.

Bert Seager



Special Thanks to:

Suzanne Davis:
my wife, whose love and music has continued to inspire me, and whose creativity made the birth of our son Michael possible.

Cathy Jacobson:
at Antilles, whose leadership and good taste made this record possible.

George Booth:
front cover dog, an original

Janet Stearns:
band photograph

Kathy Stern:
album jacket design and layout

Ed Goodreau:
recording engineer

Tim, George, Dan, and Joe:
the band of my dreams, who continue to make this, by far, the most exhilarating musical experience of my life.



Recorded July 26 and 27, 1987, at Blue Jay Recording Studio, Carlisle, Massachusetts.

Antilles

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THE RITCHIE FAMILY

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Life Is Music Lady Luck Long Distance Romance Disco Blues Liberty Super Lover




The Boys from Indiana
AN AMERICAN HERITAGE
A tribute to the pioneers of bluegrass music
Old Heritage Records

The Boys from Indiana

AN AMERICAN HERITAGE

A tribute to the pioneers of bluegrass music

Portions of the following Musicol selections oppear on . . .

SIDE ONE
(Time 9 05)

Blue Moon of Kentucky
Uncle pen
White Dove
Foggy Mountoin Breokdown
Salty Dog Blues
Mortho White Theme
The Ballad of Jed Clampett

Portions of the following Musicol selections appear on . . .

SIDE TWO
(Time 10 25)

Love Letters In The Sond
Twenty Twenty Vision
Fair And Tender Ladies
I Know You're Married
Are You Missing Me
They Were Walking My Lord (Up Colvary's Hill)
Blue Moon Of Kentucky
Watermelon Hanging On The Vine

All selections BMI

The Boys From Indiono
Musicions .

Jerry Holt	Bass	Singing	Leod, Tenor
Tom Holt	Mondolin	Singing	Boritone, Leod
Aubrey Holt	Guitor	Singing	Leod, Tenor, High boritone
Horley Gobbord	Dobro	Singing	Boss, Boritone
Rodney Cose	Banjo		
Bill Thomos	Fiddle		

Recorded ot Electric Arts Studio, Modisonville, Ky October, 1979
Recording ond Mixing Engineer Sieve Chondler
Arronged ond Produced by Aubrey Holt
Cover Design by Gene Doyle, Lexington, Ky
Speciol thonks to Stone Photogrophy John Sullivon Gory Burtrum, ond "Duke" Jones

Old Heritage Records
Box 193 Sunman, Indiono 47041

Tullpland Publishing
Box 193 Sunman, Indiono 47041

Mountain music, . . . Hillbilly music, . . . "Down home" music, . . . or whatever, . . . call it what you like, but Bluegrass Music is still the truest form of American music.

Maybe at one time it was limited to the rural mountain areas that it was rooted from, but those days are gone forever. Bluegrass is here to stay friend!

This so-called "Down Home" music has been presented to America from a make-shift stage on a flat-bed truck in some hidden valley . . . to the graceful stages of the Grand Ole Opry and Carnegie Hall. The Folk Music craze of the early 1960's introduced a form of bluegrass to the college crowd. And today's bluegrass audience is not just made up of "down home" folks . . . but some of the best educated people in America as well.

This album is just what the title says . . . a tribute to the pioneers of our bluegrass music. As the narration states, "They laid the groundwork in the days before interstate highways and air-conditioned buses." I wonder how many bands today would travel hundreds of hot, dusty miles between shows, cramped in the confines of a car . . . eating and sleeping only sparingly . . . not knowing if you would even make expenses in the next town. In my opinion . . . not very many at all.

This tribute is The Boys From Indiana's way of showing their respect and admiration for the early pioneers of their music. They travelled some of the hot dusty miles as sidemen for some of the bands, so they know it wasn't easy. And, although they have named just a few, the list of names of those who helped create and carry on this music could go on . . . and on . . . and on.

Unlike other fields of music, you don't become a star in bluegrass music overnight. You have to "dig" at it and feel every note that is sang or played. You can't "fake it" as they say. Most bluegrass fans are "pickers" themselves, so forget about fooling anyone. That is why bluegrass fans are, in my opinion, the most loyal fans in the world.

To the bluegrass fan we hope this tribue brings back some memories . . . and to those who aren't fans yet . . . we hope this enlightens you and introduces you to a form of music that is truly . . . American.

Sincerely,

Aubrey

Aubrey Holt



Did You Forget God Today

BOYS FROM INDIANA

THE BOYS FROM INDIANA

"Did You Forget God Today"

The Boys From Indiana have taken many a "gospel break" onstage throughout the years, thrilling many an audience with their joyful delivery of this form of music. It is fitting that they now devote their love of gospel music to this fine album. They cherish the old familiar words and soulful melodies that sprang from humble homes and hearts, and perform them with warmth and conviction. They, too, have cherished memories of the gospel experience, such as standing in the rain along a country road, waiting for the bus that would take them to a country church. They've written new words, to new songs (seven, in this album), about the feelings and convictions shared in that old congregation, and others like it.

You can almost see inside the stained glass windows when Aubrey Holt implores with nostalgia, "Teach Me Of Jesus Country Preacher." Outside of church, Aubrey views the blessings of an ordinary day and gently asks, in the album's title song, "Did You Forget God Today?" Tom Holt's "I Must Walk Through The Valley" reveals the taut balances of humility and hope that measure a man's steps along the road of Glory--speaks to man's resignation to earthly strife and his eternal hope that "the good overweighs the bad." Tom then looks to The Book Of Revelations in the Holy Bible to tell us "Jesus Walks Along With Me"--a spirited reminder that man need not walk this road alone. And The Boys sing Aubrey's "Get Right With God", a reminder placed by mortal man on a sign along a literal highway near their home town.

Fiddler Billy Thomas, whose personal joy in the Gospel stays contagious, lends heartfelt accompaniment to these uplifting tunes. Rodney Case delivers his banjo playing in a style that rings true to their message. The voices of brothers Aubrey, Jerry, and Tom Holt, and their Uncle Harley Gabbard blend skilfully into terse trios and jubilant quartets, rounded out with Jerry's bass playing and Harley's dobro, that express both strongly and subtly, their own reverence for the Gospel. They bring to this album not only that resounding reverence, but their God-given talents--talents revered by fans and fellow performers in the field of Bluegrass.

The Bible speaks of "many fields but few labourers." To The Boys From Indiana, this gospel album has been a labour of love. And they wish to dedicate it to their fans--and fellow labourers. I wish them--a blessed harvest.

Judith A. Feller
Tulipland Publishing

Old Heritage Records

Jacket Made in Canada

SIDE ONE

1. SATISFIED 3:08
(M. Carson) Acuff-Rose Publishing, BMI
2. WALK THROUGH THE VALLEY 3:30
(Tom Holt) Tulipland Publishing, BMI
3. TEACH ME OF JESUS 2:26
(Aubrey Holt) Tulipland Publishing, BMI
4. SING SING SING 2:03
(Hank Williams) Acuff-Rose Publishing, BMI
5. MY JESUS WALKS 2:04
(Tom Holt) Tulipland Publishing, BMI

SIDE TWO

1. YES I CRIED 2:33
(Aubrey Holt) Tulipland Publishing, BMI
2. WANDERING SOUL 2:36
(G. Jones-B. Dudley) Starrite Publishing, BMI
3. GET RIGHT WITH GOD 2:25
(Aubrey Holt) Tulipland Publishing, BMI
4. DID YOU FORGET GOD TODAY 2:55
(Aubrey Holt) Tulipland Publishing, BMI
5. WHERE WILL YOU BE 2:29
(Aubrey Holt) Tulipland Publishing, BMI

MUSICIANS

AUBREY HOLT ..... Guitar, Singing Lead, Tenor, High Baritone
HARLEY GABBARD ..... Dobro, Singing Bass
TOM HOLT ..... Mandolin, Singing Lead, Baritone
JERRY HOLT ..... Bass, Singing Lead, Tenor
BILL THOMAS ..... Fiddle
RODNEY CASE ..... Banjo

Recorded at ..... MACH I STUDIO, Central City, KY.
Date Recorded ..... MAY 3, 1981
Recording and Mixing Engineer ..... STEVE CHANDLER
Arranged and Produced by ..... TOM HOLT
Cover arranged by ..... JEWEL STUDIOS Cin., OH

*Special thanks to Steve Chandler and Clyde Brown of Mach I Studios

JRC 88039


SAVOY
SL 14546
"OVER THERE"
the Gospel Expositions
OF BROOKLYN, NEW YORK
RECORDED LIVE

SL 14546

the Gospel Expositions OF BROOKLYN, NEW YORK





"OVER THERE"

The Gospel Expositions as they are known today began June 16, 1971 under the direction of the founder Isaiah (Butch) Heyward This group of young people evolved from many directions In the nine years that this choir has been singing, they have as their testimony that only the grace of God has kept them and brought them thus far

The group originally began at the Institutional C O G I C as a young adult singing choir They were honary dubbed "The Emanon Community Choir" This unusual title is merely the words "No Name" spelled backwards They later became the C E Williams Youth Ensemble of the Institutional C O G I C , after the Pastor Bishop C E Williams Finally Bro Heyward said the group shall be called the "Gospel Expositions" and it was so, even until now

Throughout the years at Institutional many musicians have lent their talents to the choir, such as the renowned singer, writer and composer John Hason, also the musical genius of the keyboard, Alfred White and others But through it all God has continually blessed this choir through the musical genius of Bro Butch Heyward, who writes all of their songs, and has been doing so from the beginning God has truly smiled on this choir making them a blessing to millions of young people everywhere they go The abundance of talent and musical ingenuity that this choir has is unsurpassed by few

To God be the glory for the things he has done It is the goal and aspiration of the Gospel Expositions to be "Used in His Service "

Tribute to Gospel Expositions

In this tumultuous, trying time of world chaos, the messages in these songs are vividly alive, electrifying, exacting, all inspiring When the Gospel Expositions say, "Pray" Why? Because Terry Hardman says, "He's coming back again, surely!" If man did not believe, as Gail Groham sings, "There will be a brighter day " We among creatures would be most miserable Then the choir with the exciting voice of Miss Groham says thats why, "I'm so glad I found Jesus, just in time " Then the soul rending voice of Doreen Figueroa answers with conviction, that since I've found him, He's never left me alone " By this time the audience, caught up in the titillating, excitement of the song, picks up the refrain, shouting heartily, " 'No' through sickness and pain," " 'No' through the wind and rain", "No" etc Inviting everyone to take courage in the fact that one day we're going to be with the Lord, "Over there" where we'll be together in peace and harmony, says soulful Doreen Then the smoothly blended, melodic voices of Xavier Napper and Terry Hardman let us know that, "You and I can make it" to the place where we will sing and shout, and the forcefully driving voice of Angie Smith says, "Everybody praise the Lord "

Once again the uniquely prolific Gospel composer, Butch Heywards gift for uniting songs with dynamic messages, come to the forefront And the free spirit of Elder and Sis Carl Williams came through in this expressive youthful group that sing with the zeal and exuberance that could only came from being young at heart and dedicated vessels for the master Thus adding another great to the many hits of the great Institutional Church of God in Christ

Tina Gates

SIDE A

Over There *(5 26) — Soloist Doreen Figueroa*
Savgos Music, Inc (BMI) — I A (Butch) Heyward, Jr

You And I Can Make It *(5 22) — Soloists Xavier Napper-Terri Hardman*
Savgos Music, Inc (BMI) — I A (Butch) Heyward, Jr

Hold Out *(3 40) — Soloist Gail Groham*
Savgos Music, Inc (BMI) — I A (Butch) Heyward, Jr

Nothing Shall Separate Me *(4 00) — Soloist Angie Smith*
Savgos Music, Inc (BMI) — I A (Butch) Heyward, Jr

He's Coming Back Again *(5 00) — Soloist Terri Hardman*
Savgos Music Inc (BMI) — I A (Butch) Heyward, Jr



SIDE B

Praise The Lord Everybody *(3 26) — Soloist Angie Smith*
Savgos Music Inc (BMI) — I A (Butch) Heyward, Jr

He's Never Left Me Alone *(5 48) — Soloist Doreen Figueroa*
Savgos Music, Inc (BMI) — I A (Butch) Heyward, Jr

Just In Time *(4 02) — Soloist Gail Groham*
Savgos Music, Inc (BMI) — I A (Butch) Heyward, Jr M Wilkerson

Heaven Is The Place *(3 53) — Soloist Xavier Napper*
Savgos Music Inc (BMI) — I A (Butch) Heyward, Jr

Pray *(5 03)*
Savgos Music, Inc (BMI) — I A (Butch) Heyward, Jr

RECORDED LIVE AT THE INSTITUTIONAL CHURCH OF GOD IN CHRIST, BROOKLYN, N.Y.

ALBUM PHOTOGRAPHY & DESIGN—
Raymond Woolard Woolard Jordan Creative Designers, New York

℗ 1980

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EXECUTIVE PRODUCER / FRED MENDELSOHN

the Everly Brothers



INCLUDES
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AMANDA RUTH
ALWAYS DRIVE A CADILLAC
826 142-1

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BORN YESTERDAY

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Side 1:

AMANDA RUTH
(T Kinman/C. Kinman)

I KNOW LOVE
(B Neary/J. Photoglo)

BORN YESTERDAY
(D. Everly)

THESE SHOES
(L. Lee/J. Gean)

ARMS OF MARY
(L Sutherland)

THAT UNCERTAIN FEELING
(S. Gould)

Side 2:

THINKIN' 'BOUT YOU
(L. Henley/B. Burnette)

WHY WORRY
(M. Knopfler)

ABANDONED LOVE
(B Dylan)

DON'T SAY GOODNIGHT
(B Neary/J. Photoglo)

ALWAYS DRIVE A CADILLAC
(L. Raspberry)

Produced by DAVE EDMUNDS

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0704

AMANDA RUTH

(T Kinman/C Kinman)
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Amanda, Amanda Ruth
Amanda, Amanda Ruth

We read the paper and we pick the show
I'd meet her there but my watch was slow
She came early and I came late
We never met It was a hell of a date

Amanda, Amanda Ruth
Amanda, Amanda Ruth

The way we met, she was a friend of a friend
They needed money and I had it to lend
She had five, she wanted ten
I gave her all my money so I got none to spend

Amanda, Amanda Ruth
Amanda, Amanda Ruth

She burns her biscuits and her gravy is strange,
Can't fry a chicken in a micro-wave range
Her salt's tasty, her sugar's sweet,
No she can't cook but she's got something to eat

Amanda, Amanda Ruth
Amanda, Amanda Ruth

I KNOW LOVE

(B Neary/J Photoglo)
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I've been so many kinds of crazy
out on the street every day,
just tryin' to keep what I got before they take it away
And when I had me a woman,
I tried to keep her up on a shelf
As soon as I looked away she ran to somebody else

I know love,
I know love
Every time I try to hold on,
it's gone
I know love

I remember my daddy
tellin' me the ways of the world
He said "Son you're a fool if you try to own that sweet little girl and keep her there beside you
Don't you use no lock and key
because a prisoner of love has only got to be free"

I know love,
I know love
Every time I try to hold on,
it s gone
I know love

Love is like the roses
it can last through the sun and the rain
But don't you try to hold it
the thorns wil cause you pain

I know love,
I know love
Every time I try to hold on,
it's gone
I know love

Please join
EVERLY BROTHERS INTERNATIONAL
P O Box 481
2800 AL GOUDA
Holland

BORN YESTERDAY

(D Everly)
Copyright © 1985 Tropicbird Music Inc (BMI)

Living in a city where the walls have ears,
people judge you by the words they hear,
shake their heads while they chew your name,
and then they write it on a wall

People see you and they turn their heads,
whisper words you might have said,
Point to a spot where you may have bled,
Then they write in on a wall

He lost his mind today
She threw his clothes away
A love they thought would last
just flew away.

She lost her mind today
He threw her ring away
They act as if they were
born yesterday

And I wonder whose heart hurts the worst,
and who knows whose heart was broke first

No one gives them the love they need
or helps them through their time of grief
After all, it could be you or me,
we're just human after all

He lost his mind today
She threw his clothes away
A love they thought would last
just flew away

She lost her mind today
He threw her ring away
They act as if they were
born yesterday

And I wonder whose heart hurts the worst,
and who knows whose heart was broke first.

They lost their minds today
They threw their love away
They act as if they were
born yesterday

They lost their love today
They threw it all away.

THESE SHOES

(L Lee/J Goin)
Copyright © 1985 Carlsongs Music (BMI) and Carlyne Music (ASCAP)

I need to buy me some new shoes
'cause I've been walkin' off the blues
My soles are comin' all apart,
they're lookin' just like my old heart

People think that my luck's down
'cause I just walk the streets of town
But I'll be steppin' high real soon,
about the time I'm over you,
and you will be the first to know
'cause I'm sending you these worn-out shoes

These shoes are all you're gonna see,
these shoes will be the last of me,
these shoes, they help me walk away
There's nothing left to say
I'll say it all to you with these worn-out shoes

Since I've been out here on my own,
I've never felt so all alone
I walked for days and thought of you,
I sat for hours and drank a few
So you'll know all you put me through,
I'm sending you these worn-out shoes

Chorus

I'm sending you a real surprise
I bet you won't believe your eyes

Chorus

ARMS OF MARY

(I Sutherland)
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The lights shine down the valley,
the wind blows up the alley
Oh, how I wish I was
lying in the arms of Mary

She took the pains of boyhood
and turned them into feelgood
Oh, how I wish I was
lying in the arms of Mary

Chorus

Mary was the girl
who taught me
all I had to know
She put me right
on my first mistake
Summer wasn't gone
when I'd learned
all she had to show
She really gave all
a boy could take

So now when I feel lonely
still looking for the one and only
That's when I wish I was
lying in the arms of Mary

Repeat chorus

THAT UNCERTAIN FEELING

(S Gould)
Copyright © 1985 Polar Union Ltd. (PRS)

That uncertain feeling that's with me today
walked into my life and tempted me away
You know I'm not free now
and I'm ashamed to say
that uncertain feeling is a game we have to play

That uncertain feeling is still on my mind
We're worlds apart now you say we're two of a kind,
both searching for paradise,
that we lost along the way
that uncertain feeling only two can play,
that uncertain feeling, gotta drive it away

Who knows where the road will lead us,
and when tomorrow comes
all that matters is you believe
in what you're doing, not what you've done
I know that I'll be hurting someone
while we're having fun
So if you don't mind I'll be leaving soon
got a lot to catch up, got a lot to do with

That uncertain feeling . won't leave me alone
We're out having good times when I'm needed back at home
You know that I want you
but I'm ashamed to say
that uncertain feeling only two can play,
that uncertain feeling, gotta drive it away,
that uncertain feeling only two can play

---

826 142-1

Musicians

Pete Wingfield [illegible]
Albert Lee [illegible]
Phil Cranham [illegible]
Larrie London [illegible]
Phil Donnelly [illegible]
Liam O'Flynn [illegible]
and the Wilmots
on Abandoned Love

Produced by Dave Edmunds

Engineered by Carey Taylor

Recorded and mixed at Maison Rouge Studios London, England

Additional Recording at The Record Plant Los Angeles, Calif

Assistant engineer Clive Taylor

Mastered at Masterdisk, New York City by Howie Weinberg

Album Design George Corsillo

Art Direction Bill Levy

THINKIN' 'BOUT YOU

(L Henley/B Burnette)
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This whole thing is out of hand,
this old heart is off again,
acting crazy - runnin' blind,
makin' changes one more time

Chorus

You make a man get to thinkin'
'bout what he's gonna do,
stoppin' something old,
startin' something new
Hello love - goodbye blues,
all I think about's thinkin' 'bout you,
thinkin' 'bout you

In my mind - in my dreams,
feels so natural to me
Maybe love - I don't know,
it's close enough, so here I go

WHY WORRY

(M Knopfler)
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Baby I see this world has made you sad
Some people can be bad
the things they do, the things they say
But baby, I'll wipe away those bitter tears,
I'll chase away those restless fears
that turn your blue skies into grey

Why worry, there should be laughter after pain
there should be sunshine after rain
These things have always been the same,
so why worry now

Baby, when I get down I turn to you,
and you make sense of what I do
I know it isn't hard to say
but baby, just when this world seems mean and cold,
our love comes shining red and gold,
and all the rest is by the way

Why worry, there should be laughter after pain
there should be sunshine after rain
These things have always been the same,
so why worry now

ABANDONED LOVE

(B Dylan)
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I can see the turning of the key
I've been deceived by the clown inside of me
I thought that he was righteous but he's afraid,
but something's telling me
I wear the ball and chain

My patron saint is fighting with a ghost
he's always off somewhere when I need him most
The Spanish moon is rising on the hill,
but my heart is telling me
I love you still

Everybody's wearing a disguise
to hide what they've got left behind their eyes
But me I can't cover what I am
Wherever the children go
I'll follow them

I march in the parade of liberty,
but as long as I love you I'm not free
How long must I suffer such abuse
Won't you let me see your smile
before I turn you loose

We sat in an empty theatre and we kissed
I asked you please to cross me off your list
My head tells me it's time to make a change
but my heart is telling me
I love you but you're strange

So one more time at midnight near the wall,
take off your heavy make-up and your shawl
Won't you come down from the thrones of where you sit?
Let me feel your love one more time
before I abandon it

I come back to the town from the flaming moon
I see you in the street, I begin to swoon
I love to see you dressed before the mirror
Won't you let me in your room one time
before I finally disappear

DON'T SAY GOODNIGHT

*(B Neary/J Photoglo)

Fifteen years come December
we were so young, do you still remember
When I fell in love with you?
And like an older brother would do
I'd be tellin' you things like
don't go walkin' past midnight,
don't wear those sweaters that fit so tight
unless you're alone here with me
That's the way I always want it to be

Don't say goodnight
You know I never want to let you go
Don't say goodnight
Oh baby, hold me close and don't say no

One more hour, if we could,
you make me feel so good
Say it's all right
Darlin', don't say goodnight

Your daddy said he'd disown you
He'd get so nervous every time I'd phone you
I tried to make him understand
you were a woman then, and I was your man
I'd be tellin' him things like
I swear that I'll always love her,
I'd break my back to keep a roof above her
Then he'd say it's time for you to go in
Oh baby, I'd just want to kiss you again

Don't say goodnight
You know I never want to let you go
Don't say goodnight
Oh baby, hold me close and don't say no

One more hour, if we could,
You make me feel so good
Say it's all right
Darlin', don't say goodnight

ALWAYS DRIVE A CADILLAC

(L Raspberry)
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It was the senior high-school yearbook,
the class of '63
I'll never forget the day you gave
your book & pen to me
It was all talked out and settled
you knew I'd understand
A girl with dreams as big as yours
just had to make some plans

So I turned to your best picture
most likely to succeed
The only one in the whole damn book
that didn't show you with me
And it said that you liked inner strength
so I tried to be true to form
and I hid my teenaged broken heart
and instead I signed this poem

Chorus

I hope you always drive a Cadillac
I hope you always drink champagne
I hope you always shine with the sunshine
I hope you never have to face the rain
unless the clouds are lined in silver
May every heart you meet be gold
May you find the world as kind as you've been told

All the news of you that got back home
was no surprise to me
You came, you saw, you conquered,
at every turn there were victories
And the men came and the men went
and some of them might've stayed,
but their dreams weren't silk or linen
and their invitations weren't engraved

At the ten-year class reunion,
they read your personal note
and enlarged your cover photograph
in your full-length sable coat
But the words underneath the picture
were what mattered most to me
There was something in between the lines
that no one else could see

Chorus

You said "I'll always drive a Cadillac,
I'll always drink champagne
And if you make time while the sun shines,
you can buy your way out'a the rain
I travel fast because I go alone
Everybody gets bought and sold"
And I wondered if you'd really become that cold

That was the last word anyone heard from you,
until I got your card today
a single line and signature
that said "I'm comin' home to stay"
I wonder what life has done to you,
I wonder why you thought of me
But if you drop by to say hello,
I wonder what you'll think if you see

an old ragged high-school yearbook
that falls open to just one page
with a picture of a young girl's face
full of beauty and dreams and rage
At the words beside the picture
is the verse that's still so true
It's the one I swore no one would read
unless I showed it to you

Chorus

To me you'll always drive a Cadillac,
your laughter's my champagne
And you'll carry my heart wherever you go,
even if I never see you again
But if you bring it home back to me,
maybe then it'll mean you'll know
that the strongest love's the love that lets you go

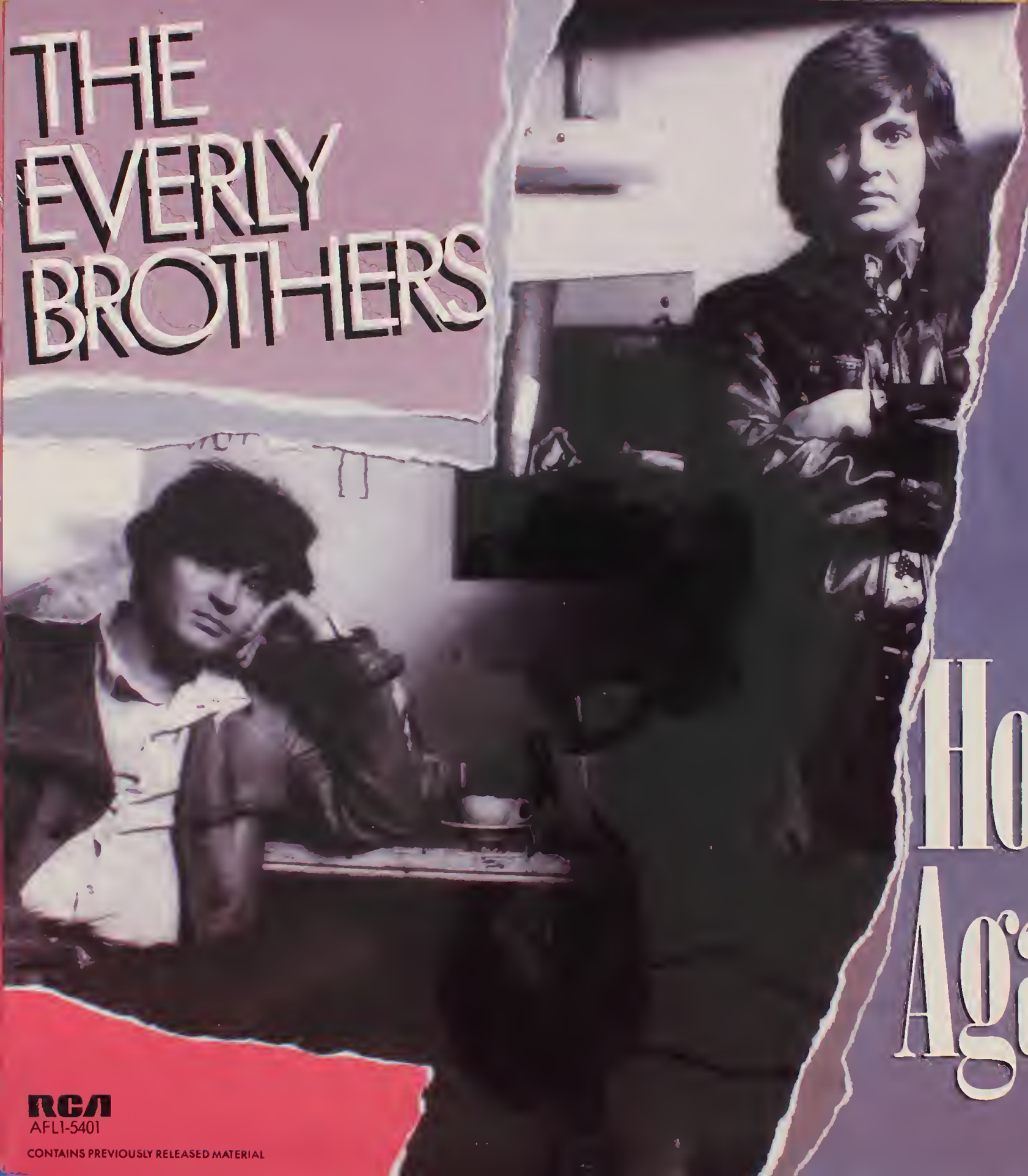
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The Everly Brothers
wish to thank

Dave Edmunds
Carey Taylor
Phil Cranham
Phil Donnelly
Albert Lee
Larrie Londin
Liam O'Flynn
Pete Wingfield
Craig Benson
Peter Brown
Diane Craig
Bas Hartong
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THE EVERLY BROTHERS



Home Again

RCA
AFL1-5401

CONTAINS PREVIOUSLY RELEASED MATERIAL

SIDE A

I'm On My Way Home Again[1]
Written by Terry Slater; Recorded April 1969

Rocky Top[2]
Written by Felice and Boudleaux Bryant; Recorded July 1972

Cuckoo Bird[1]
Arranged and Adapted by Don and Phil Everly; Recorded April 1969

The Brand New Tennessee Waltz[3]
Written by Jesse Winchester; Recorded August 1971

Not Fade Away[2]
Written by Charles Hardin (Buddy Holly) and Norman Petty; Recorded July 1972

SIDE B

Poems, Prayers and Promises[3]
Written by John Denver; Recorded September 1971
(Previously Unreleased)

Maiden's Prayer[2]
Written by Bob Wills; Recorded July 1972
(Previously Unreleased)

Paradise[2]
Written by John Prine; Recorded July 1972

Green River[3]
Written by Don and Phil Everly; Recorded August 1971

The Air That I Breathe[4]
Written by Albert Hammond and Mike Hazelwood; Recorded January 1973

A&R Director: Gregg Geller
Project Engineer: Rick Rowe
Mastering Engineer: John Koopman
Cover Photo: Norman Seeff
Art Director: Neal Pozner

Contains Previously Released Material

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1
PRODUCED BY LENNY WARONKER
ASSOCIATE PRODUCER: ANDY WICKHAM
issued under license from Warner Bros. Records Inc.
Musicians:
Don Everly
Phil Everly
Gene Parsons
Clarence White

2
PRODUCED BY CHET ATKINS
ASSOCIATE PRODUCER: DAVID M. KERSHENBAUM
Musicians:
Don Everly
Phil Everly
David Briggs
Johnny Gimble
Larri London
Hargus "Pig" Robbins
Harold Rugg
Steve Schaffer
Dale Sellers
Bobby Thompson
Pete Wade
Paul Yandell

3
PRODUCED BY PAUL A. ROTHCHILD
Musicians:
Don Everly
Phil Everly
Johnny Barbata
Barry Beckett
Ry Cooder
Buddy Emmons
Chris Ethridge
Spooner Oldham
Wayne Perkins
John Sebastian

4
PRODUCED BY DUANE EDDY FOR AMOS PRODUCTIONS
ARRANGED BY WARREN ZEVON
Musicians:
Phil Everly
Richard Bennett
Hal Blaine
Donnie Lanier
Weldon Parks
Warren Zevon

TIMELESS SJP 177

California Message

$750

BENNY GOLSON

Featuring CURTIS FULLER





BENNY GOLSON



CURTIS FULLER

Personnel:
BENNY GOLSON, tenor sax & soprano sax
OSCAR BRASHEAR, trumpet
THURMAN GREEN, tromboone
BILL MAYS, piano
BOB MAGNUSSON, bass
ROY McCURDY, drums
CURTIS FULLER, trombone

3646

Recorded October 20,21 & 22, 1980 at Moon Music Studios, Los Angeles
Produced by Makoto Kimoto & Fumimaru Kuwashima
Recording Engineer: Ron Nadel
Mastering Engineer: Tohru Kotetsu
Cover Photos: Yasuhisa Yoneda
Designed by Tadao Aoyagi

Bob Magnusson appears through the courtesy of Discovery Records

SIDE-1

CALIFORNIA MESSAGE 5:41
SOUL TALK 6:4
BLUES MARCH 5:56
THE BERLINER 5:4

SIDE-2

WHISPER NOT 8:5
FREE AGAIN 7:1
I REMEMBER CLIFFORD 6:30

All Compositions & Arrangements by Benny Golson
TIMELESS RECORDS 1983
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Other recording by Benny Golson/Curtiss Fuller
Timeless SJP 180; one more memory

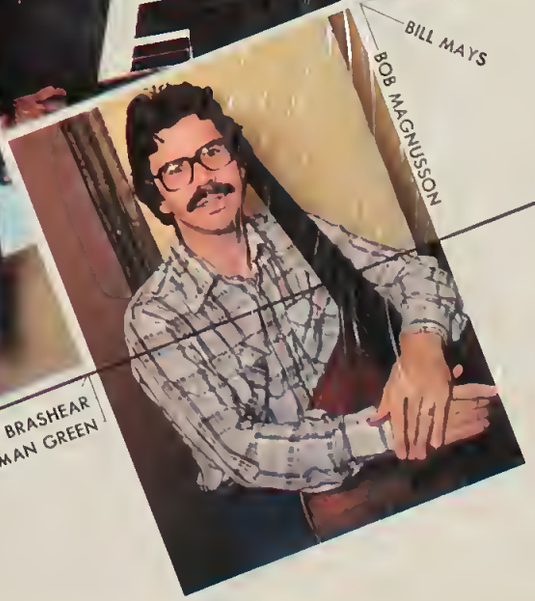




ROY McCURDY



BILL MAYS



BOB MAGNUSSON

OSCAR BRASHEAR
THURMAN GREEN

TIMELESS SJP 177

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___SJP 105	DRIFTING ON A REED	REIN DE GRAAF (p), Henk Haverhoek (b), Leroy Williams (dr)
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___SJP 108	LA PLACITA	MARION BROWN Quartet Marion Brown(as), Brandon K. Ross (g), Jack Gregg (b), Steve McRaven (dr)
___SJP 109	DANCE OF THE SUN	EDDIE MARSHALL (dr), Bobby Hutcherson (vib), George Cables (p) James Leary (b), Manny Boyd (ts,ss)
___SJP 111	SECRET LOVE	TETE MONTOLIU (p), Sam Jones (b), Billy Higgins (dr)
___SJP 112	MYSTIFIED	TOM GRANT (p), Joe Henerson (ts), Rick Laird (b), Ron Steen (dr)
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___SJP 120	LIONEL HAMPTON LIVE IN EUROPE 1978	LIONEL HAMPTON (vib), Wild Bill Davis (org), Joe Newman (tp), Victor Paz (tp), Paul Moen (ts), Eddie Chamblee (as), Billy Mackel (g), Barry Smith (b), Pmakie Dunloe (dr)
___SJP 121	THE JAMPS ARE COMPANY	JOHNNY GRIFFIN (ts), Art Taylor (dr), Rein de Graaff (p), Henk Haverhoek (b), Koos Serierse (b)
___SJP 124	FOUR ON THE OUTSIDE	CURTIS FULLER (tb), Pepper Adams (bar), James Williams (p), Dennis Irwin (b), John Yarling (dr)
___SJP 125	ARTICULATION	RODNEY JONES (g), Benjamin Brown (b,dr), Kenwood Denard (perc,dr), Kenny Kirkland (p), "Black" Arthur Blythe (p), Bob Mitzer (ts), Wallace Rooney III (tp), Bruce Johnson (b)
___SJP 126	THE RISE OF ATLANTIS	CARTER JEFFERSON (ts,ss), Terumasa Hino (tp), Shunzu Ono (tp), Harry Whitaker (p), John Hicks (p), Clint Houston (b), Victor Lewis (dr), Steve Thornton (perc), Lani Groves (voc)
___SJP 127	PARADISE SPACE SHUTTLE	GEORGE ADAMS QUINTET George Adams (ts), Ron Burton (p), Don Pate (b), Al Foster (dr), Azzedin Weston (perc)
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___SJP 132	CLINT HOUSTON QUARTET	CLINT HOUSTON (b), Joanne Brackeen (p), Ryo Kawaski (g), Rubens Bassini (perc)
___SJP 133	HAMP IN BAARLEM	LIONEL HAMPTON and his Giants of Jazz Lionel Hampton (vib,dr), Joe Newman (tp), Wallace Davenport (tp), Paul Moen (ts), Steve Slagle (as), Paul Jeffrey (bar,s), Curtis Fuller (tb), Wild Bill Davis (org,p), Gary Mazzaroppi (b), Richi Pratt (dr)
___SJP 134	MIKE NOCK PIANO SOLOS	MIKE NOCK
~~___SJP 135~~	~~JOHN DENTON QUINTET~~	~~DENVER HARRIS QUINTET Beaver Harris (dr), Grachan~~
		Moncur III (tb), Ken McIntyre (sax,fl), Ron Burton (p), Cameron Brown(b
~~___SJP 136~~	~~[redacted]~~	~~[redacted]~~
___SJP 140	DOIN'IT AGAIN	DAVE LIEBMAN QUINTET David Liebman (sax), Terumasa Hino (tr,fl.h,perc), John Scofield (g), Ron McClure (b,e.b), Adam Nussbaum (c
___SJP 142	LIONEL HAMPTON NEWPORT '78	LIONEL HAMPTON ALL STAR BAND
___SJP 143	EASTERN REBELLION 3	VARIOUS Cedar Walton (p), Curtis Fuller (tr), Bob Berg (ts), Sam Jones (b), Billy Higgins (dr)

#	TITLE	ARTIST
___ SJP 145	THE SOLDIER	BILLY HIGGINS (dr), Cedar Walton (p), Monty Waters (as), Walter Booker (b), Roberta Davis (v)
___ SJP 153	FORGOTTEN MAN	LOU DONALDSON QUARTET Lou Donaldson (a.sax), Herman Foster (p), Geoff Fuller (b), Victor Jones (d)
___ SJP 154	LIFE LINE	GEORGE ADAMS/DON PULLEN QUARTET George Adams (t.sax,fl,v), Don Pullen (p), Cameron Brown (b), Dannie Richmond (dr)
___ SJP 159	CHASIN' THE BIRD	REIN DE GRAAFF PLAYS CHARLIE PARKER Rein de Graaff (p), Koos Serierse (b), Erik Ineke (dr)
___ SJP 162	RODNEY JONES AND TONY FLANAGAN	
___ SJP 163	OUTRAGEOUS	LIONEL HAMPTON AND HIS BIG BAND featuring P. Adams (b.sax), C. Anderson (tr.,flug.h), R. Bryant (p), A. Cobb (t.sax),
___ SJP 164	REROOTIN'	HENNY VONK (voc), Rob van den Broek (p), Clint Houston (b), Billy Higgins (dr)
___ SJP 166	MELODIC EXCURSIONS	GEORGE ADAMS/DON PULLEN DUO George Adams (t.sax), Don Pullen (p)
___ SJP 169	TRISTEZA	SAMBA TRIO Quim Requejo (g,voc), Alfredo Silva (b,voc), Alberto Silva (perc,voc), Teresa Sayas (dr)
___ SJP 170	HIT THE ROAD AGAIN	PERCY MAYFIELD AND THE PHILLIP WALKER BLUES BAND Percy Mayfield (voc), Phillip Walker (g), Hollis Gilmore (ts), Lou Mathews (p), Dennis Walker (B), Ed Ahern (dr)
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___ SJP 177	CALIFORNIA MESSAGE	BENNY GOLSON (t,s.sax), Curtis Fuller (tb), Oscar Brashear (tp), Thurman Green (tb), Bill Mays (p), Bob Magnusson (b), Roy McCurdy (dr)
___ SJP 178	IT'S TIMELESS	TIMELESS ALL STARS Bobby Hutcherson (vib), Harold Land (ts), Curtis Fuller (tb), Cedar Walton (p), Buster Williams (b), Billy Higgins (dr)
___ SJP 188	INDEPENDENCE	PIERRE COURBOIS (dr, syn.s)
~~___ SJP 189~~	~~PEPPO MOORE QUINTET with Gary Fitzgerald, Michael White and Russell Baba~~	
___ SJP 191	CLOUD PEOPLE	REIN DE GRAAFF/DICK VENNIK QUARTET Rein de Graaff (p), Dick Vennik (ts,fl), Koos Serierse (b), Eric Ineke (dr),
___ SJP 195	MARKOVIC - GUT SEXTET	
~~___ SJP 196~~	~~RENATO HARRIS QUARTET~~	~~RENATO HARRIS (dr), Jimmy~~ Booth (b), Andrew White (sax), Francis Haynes (st.d)
___ SJP 199	REFLEXIONEN	URS LEIMGRUBER (s), Don Friedman (p), Bobby Burri (b), Joel Allouche (dr,perc)
___ SJP 200	BATIDA	JOSE KONING (voc), Nippy Noya (t,perc), Bart Fermie (cg,perc,voc), Theo de Jong (bg,s), Gerhard Jeltes (dr), Dennis Luxion (p), Peter Tiehuis (g,sny), Rob Franken (keyb)
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___ SJP 211	ENRICO PIERANUNZI TRIO with Marc Johnson and Joey Baron	

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110	MEDITATION - GEORGE COLEMAN/TETE MONTOLIU	158	HEART AND SOUL-RON CARTER/CEDAR WALTON
114	IN MY PRIME VOL. 1 - ART BLAKEY	161	MACHITO - 1982
119	IN OUT AND AROUND - MIKE NOCK	165	OH - BY THE WAY - ART BLAKEY
123	TRINKETS AND THINGS - JOANNE BRACKEEN	176	EVERYTHING HAPPENS TO ME-KIRK LIGHTSEY TRIO
129	AMSTERDAM AFTER DARK - GEORGE COLEMAN	179	MISTY RED - RED GARLAND
138	LIVE AT THE KEYSTONE CORNER-TETE MONTOLIU	182	TIMELESS HEART - TIMELESS ALLSTARS
147	EARTH BEAMS - GEORGE ADAMS/DON PULLEN	183	MACHITO
148	DANNIE RICHMOND PLAYS CHARLES MINGUS	184	EASTERN REBELLION #4
150	LIVE AT MONTREUX AND NORTHSEA - ART BLAKEY	192	CHET BAKER TRIO
151	IF THEY ONLY KNEW - DAVID LIEBMAN	198	EUGENE CICERO TRIO

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106	EASTERN REBELLION #2
107	YELLOW DOLPHIN STREET-TETE MONTOLIU
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127	PARADISE SPACE SHUTTLE-GEORGE ADAMS QUINTET
128	REFLECTIONS IN BLUE-ART BLAKEY & JAZZ MESSENGERS
143	EASTERN REBELLION #3
152	WHEN YOU FEEL LOVE-RODNEY JONES w K.KIRKLAND,
153	FORGOTTEN MAN- LOU DONALDSON QRT-see above
177	CALIFORNIA MESSAGE-BENNY GOLSON/CURTIS FULLER-see above

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Side A

ONCE IN A LIFETIME • MEANTIME • GREAT DAY • SILENT SPRING • BLOWING IN THE WIND

Side B

THE BEST THINGS IN LIFE ARE FREE • LOST IN THE STARS • NOW • WOULDN'T IT BE LOVERLY

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Amanda Miguel

EL ULTIMO SONIDO VOL III



Amanda Miguel

George Doering: Guitarra
Carlos Rios: Guitarra
Grant Geisman: Guitarra
Abraham Laboriel: Guitarra, Bajo
David White: Bajo
Nathan East: Bajo
Steve Marston: Bajo
Ed Greene: Batería
Tom Walsh: Batería
John Robinson: Batería
Steve Rucker: Teclados, arreglos de cuerda y conducción
Craig Siegel: Programación CMI
Paulino Da Costa: Percusión
Joe Lala: Percusión
Dan Greco: Percusión
Joel Peskin: Saxo
Diego Verdaguer: Coros
Las Fabulas Hamburgers: Coros
Ryan Ulyate: Teclados
Andrea Robinson: Coros
Sheri Cano: Coros
Katy Miguel: Coros

Lado A

EL GATO Y YO 3:43
(D. Verdaguer/A. Miguel/Anahí)
PROD. MEX-ARG., S.A.

DUDAS 3:40
(D. Verdaguer/A. Miguel/G. Carballo)
PROD. MEX-ARG., S.A./AVE MUSICAL

LAS PEQUEÑAS COSAS 3:57
(D. Verdaguer/A. Miguel/G. Carballo)
PROD. MEX-ARG., S.A./AVE MUSICAL

TUS OJOS 3:35
(D. Verdaguer/A. Miguel/G. Carballo)
PROD. MEX-ARG., S.A./AVE MUSICAL

Y TE AMO IGUAL 3:48
(D. Verdaguer/G. Carballo)
PROD. MEX-ARG., S.A./AVE MUSICAL

Lado B

DESIERTO 3:18
(D. Verdaguer/A. Miguel/G. Carballo)
RIMO/PROD. MEX-ARG., S.A.

A DONDE VA 3:17
(D. Verdaguer/A. Miguel/G. Carballo)
PROD. MEX-ARG., S.A./AVE MUSICAL

GANEMOS TIEMPO 2:35
(D. Verdaguer/G. Carballo)
PROD. MEX-ARG., S.A./AVE MUSICAL

AMANDA AL PIANO III 3:10
(CANCION DE CUNA AL REVES)
(D. Verdaguer/A. Miguel/G. Carballo)
PROD. MEX-ARG., S.A./AVE MUSICAL

Realizado Por: Diego Verdaguer y Ryan Ulyate
Ingeniero Grabación: Ryan Ulyate
Asistentes: John Hanlon, Alex Gordon, Dan Marnien
Coordinación: Stacey Robinson
Grabado en: Fiddler's Studio, Hollywood, Calif. EUA
One on One Studio, North Hollywood
Mezclado: Kendun Recorders, Burbank

"Canción de Cuna" Arreglos de cuerda por Will Boulware

Concepto de Funda: Producciones México/Argentina, S.A. de C.V.
Foto: Maritza López
Arte: Departamento de Arte, Discos Melody

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Reggae

ALL STARS



★ CUTTY RANKS ★ MAD LION ★ MICHIE ONE & LOUCHIE LOU ★ JIGSY KING & TONY CURTIS ★ MEGA BANTON & RICKY GENERAL ★ BOUNTY KILLER ★ COLIN ROACH & GALAXY P. ★ IGINA & JR. RODIGAN ★ FRANKIE PAUL

SIDE A

CUTTY RANKS
1. WHO SEH ME DUN

MAD LION
2. REAL LOVER

MICHIE ONE & LOUCHIE LOU
3. RICH GIRL

JIGSY KING
4. BAWL IT OUT LOUD

JIGSY KING & TONY CURTIS
5. BUTTERFLY

SIDE B

MEGA BANTON & RICKY GENERAL
1. COMBINATION MIX

BOUNTY KILLER
2. COPPERSHOT

COLIN ROACH & GALAXY P.
3. MISS GOODIE GOODIE

IGINA & JR. RODIGAN
4. GET HERE IF YOU CAN

BOUNTY KILLER & FRANKIE PAUL
5. I KNOW THE SCORE

Reggae ALL STARS HIP HOP MIX



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SHE FUNKING



Lennox Picou

SHE FUNKING



Side A
"Daphne"

Side B
"She Funking"

Musicians

Bass,	Wayne Braithwaite
Keyboards,	Barry Eastwood
Guitar,	George Victory
Trumpets,	Chris Albert, Clyde Mitchell
Tenor Sax	Courtney Wynter
Flute	
Alto Flute	
Picolo & Clarinet	
Tenor Sax, Flute,	Dennis Wilkinson
Congas & Percussion,	Victor "Jap" See Yuen
Lyn Drums	Eddie Quarless, George Victory
Alto Sax	
Soprano	
Synthesizer	

Background Vocals

Sherry Attaway, Stanley Winslow
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Tradition must give way to realism. And, this is just what this single depicts. Calypso has too long been relegated to an ethnic arena, principally that of Trinidad and Tobago.
In recent years one has witnessed an emergence of Calypsoes throughout the West Indies, and more recently in the U.S.A. But there has been a universal consensus that the Calypso is not reaching out to the general music lovers of the world, and all because of its basic form with no identification.
"She Funking" is a Calypso with a funky delivery, yet it maintains its basic Calypso form. "Daphne" funks but it is more a party breakdown jam.
Lennox Picou, (vocalist) confesses he was captured by the song's lyrical and musical content, and he is intent on capturing you. Has he?

Dr. Frank T. Francois

Graphics & Art Direction by Errol Dopwell
Photography by Harold Belgrave

Music arranged & conducted by Eddie Quarless.
Lyricist & Composer, Dr. Frank T. Francois.

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76379 (K)

Brahms
Lieder
Christa Ludwig Leonard Bernstein

Side/Seite/Face 1

1. ZIGEUNERLIEDER, Op. 103
   CHANTS TZIGANES (12:35)
   I – He, Zigeuner,
   greife in die Saiten ein!
   II – Hochgetürmte Rimaflut
   III – Wisst ihr,
   wann mein Kindchen
   IV – Lieber Gott, du weisst
   V – Brauner Bursche
   VI – Röslein dreie in der Reihe
   VII – Kommt dir manchmal
   in den Sinn
   VIII – Rote Abendwolken
2. DER TOD
   DAS IST DIE KÜHLE NACHT
   Op. 96, No. 1 (3:21)
3. IMMER LEISER
   WIRD MEIN SCHLUMMER
   Op. 105, No. 2 (3:09)
4. FELDEINSAMKEIT
   Op. 86, No. 2 (3:45)
5. STÄNDCHEN
   Op. 106, No. 1

Christa Ludwig, Mezzo Soprano
Leonard Bernstein, Piano/Klavier

Side/Seite/Face 2

1. LIEBESTREU
   Op. 3, No. 1 (2:40)
2. MÄDCHENLIED
   Op. 107, No. 5 (1:49)
3. SAPPHISCHE ODE
   Op. 94, No. 4 (2:22)
4. RUHE, SÜSSLIEBCHEN
   IM SCHATTEN
   Op. 33, No. 9 (5:45)
5. DIE MAINACHT
   Op. 43, No. 2 (3:45)
6. VON EWIGER LIEBE
   Op. 43, No. 1 (4:28)

Christa Ludwig, Mezzo Soprano
Leonard Bernstein, Piano



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Texts enclosed.

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ZIGEUNERLIEDER

He, Zigeuner, greife in die Saiten ein!
Spiel' das Lied vom ungetreuen Magdelein!
Lass die Saiten weinen, klagen, traurig bange,
Bis die heisse Trane netzet diese Wange!

Hochgeturmte Rimaflut, wie bist du so trüb,
An dem Ufer klag' ich laut nach dir, mein Lieb!
Wellen fliehen, Wellen stromen,
Rauschen an dem Strand heran zu mir;
An dem Rimaufer lass mich ewig weinen nach ihr!

Wisst ihr, wann mein Kindchen
Am allerschönsten ist?
Wenn ihr süsses Mündchen
Scherzt lacht und küsst.
Magdelein, du bist mein,
Inniglich küss' ich dich;
Dich erschuf der liebe Himmel
Einzig nur für mich!

Wisst ihr, wann mein Liebster
Am besten mir gefällt?
Wenn in seinen Armen
Er mich umschlungen hält.
Schatzelein, du bist mein,
Inniglich küss' ich dich;
Dich erschuf der hebe Himmel
Einzig nur für mich!

Lieber Gott, du weisst, wie oft bereut ich hab',
Dass ich meinem Liebsten einst ein Küsschen gab.
Herz gebot, das ich ihn küssen muss,
Denk', solang' ich leb', an diesen ersten Kuss.

Lieber Gott, du weisst, wie oft in stiller Nacht
Ich in Lust und Leid an meinen Schatz gedacht.
Lieb' ist süss, wenn bitter auch die Reu',
Armes Herze bleibt ihm ewig, ewig treu.

Brauner Brusche führt zum Tanze
Sein blauäugig schönes Kind.
Schlägt die Sporen keck zusammen,
Czardasmelodie beginnt.

Küsst und herzt sein süsses Täubchen,
Dreht sie, führt sie, jauchzt und springt;
Wirft drei blanke Silbergulden
Auf das Zimbal, dass es klingt.

Röslein dreie in der Reihe blüh'n so rot,
Das der Bursch zum mädel geht, ish kein Verbot!
Lieber Gott, wenn das verboten wär',
Stand' die schone weite Welt schon längst
nicht mehr;
Ledig bleiben Sünde war'!

Schonstes Städtchen in Alföd ist Ketschkemet,
Dort gibt es gar viele Mädchen schmuck und nett!
Freunde, sucht euch dort ein Brautchen aus,
Frei't um ihre Hand und grundet euer Haus,
Freudenbecher leeret aus.

Kommt dir manchmal in den Sinn, mein süsses Lieb,
Was du einst mit heil'gem Eide mir gelobt?
Täusch' mich nicht, verlass' mich nicht,
Du weisst nicht, wie lieb ich dich hab',
Lieb' du mich, wie ich dich,
Dann stromt Gottes Huld auf dich herab!

Rote Abendwolken zieh'n
Am Firmament,
Sehnsuchtsvoll nach dir, mein Leib,
Das Herze brennt;
Himmel strahlt in glüh'nder Pracht,
Und ich traum' bei Tag und Nacht
Nur allein von den süssen Liebchen mein.

Hugo Conrat (from the Hungarian)

GYPSY SONGS

I

Ho, gypsy, strike it up!
Play the song of the faithless girl!
Let your strings weep, wail – sad and anxious –
Till the hot tears wet these cheeks!

II

High-towered bank of Rima, how muddy you are:
On the shore I lament loudly for you, my love!
Waves ebb, waves flow,
Swirl up to the shore to me.
On the bank of Rima, let me ever weep for her!

III

Do you know when my dearest
Is most beautiful?
When her sweet little mouth
Makes merry and laughs and kisses.
Maiden, you are mine,
Fondly I kiss you;
The dear Heaven created you
Only for me!

Do you know when my beloved
Pleases me most?
When in his arms
He holds me clasped.
Dearest, you are mine,
Fondly I kiss you;
The dear Heaven created you
Only for me!

IV

Dear God, you know how often I have repented
That I once gave my dearest a little kiss.
My heart ordered me to kiss her,
To think as long as I live on this first kiss.

Dear God, you know how often in the silent night
I in joy and sorrow have thought of my love.
Love is sweet, even if repentance is bitter,
My poor heart remains forever true to him.

V

The brown lad leads to the dance
His blue eyed ehild.
Strikes his spurs audaciously together;
Czardas melody begins.

He kisses and caresses his sweet little dove,
Turns her, leads her, jubilates and jumps;
Throws three shining silver gulden
On the cymbal, so that it rings.

VI

Three roses in a row bloom so red
That the boy goes to the girl is not forbidden!
Dear God, if that were forbidden
The beautiful wide world long since
would have ceased to stand;
To remain single would be a sin!

The most beautiful town in Alföd is Ketschkemet.
There are many girls there, smart and neat!
Friends, look there for a little bride,
Woo her and establish your house;
Empty the cup of happiness.

VII

Do you sometimes remember, my sweet love,
What you once, with a sacred oath, promised me?
Don't deceive me, don't leave me,
You don't know how much I love you;
Love me as I love you,
Then God's graee will stream upon you!

VIII

Red evening clouds drift
Across the sky.
Full of longing for you, my love,
My heart burns.
The heaven shines in glowing splendor,
And I dream by day and night
Only of my sweet love.

DER TOD, DAS IST DIE KÜHLE NACHT

Der Tod, das ist die kühle Nacht,
Das Leben ist der Schwüle Tag.
Es dunkelt schon, mich schlafert,
Der Tag hat mich müd' gemacht.

Uber mein bett erhebt sich ein Baum,
Drin singt die junge Nachtigall;
Sie singt von lauter Liebe,
Ich hor' es sogar im Traum.

Heinrich Heine (1797-1856)

DEATH IS THE COOL NIGHT

Death is the cool night,
Life is the sultry day.
Already it is growing dark; I am sleepy:
The day has made me weary.

Over my bed there grows a tree:
In it the young nightingale sings;
She sings of nothing but love,
I hear it even in my dreams.

IMMER LEISER WIRD MEIN SCHLUMMER

Immer leiser wird mein Schlummer,
Nur wie Schleier liegt mein kummer
Zitternd über mir.
Oft im Traume hör' ich dich
Rufen drauss vor meiner Tur,
Neimand wacht und öffnet dir;
Ich erwaeh' und weine bitterlich.

Ja, ich werde sterben müssen,
Eine andre wirst du kussen,
Wenn ich bleich und kalt;
Eh' die Maienlufte wehen,
Eh' die Drossel singt im Wald:
Willst du mich noch einmal sehen,
Komm, o komme bald!

Hermann, Ritter von Lingg (1820-1905)

EACH NIGHT I SLEEP MORE LIGHTLY

Each night I sleep more lightly;
Like a veil my grief
Lies trembling over me.
Often in my dreams I hear you
Calling outside my door.
No one wakes and lets you in:
I awaken and weep bitterly.

Yes, I shall have to die:
You will kiss another
When I am pale and cold.
Before the May breezes blow,
Before the thrush sings in the wood,
Won't you see me once again?
Come, oh come soon!

FELDEINSAMKEIT

Ich ruhe still im hohen grünen Gras
Und sende lange meinen Blick nach oben,
Von Grillen rings umschwirrt ohn' Unterlass,
Von Himmelsblaue wundersam umwoben.

Die schöne weisse Wolken ziehn dahin
Durchs tiefe Blau, wie schone stille Träume;
Mir ist, als ob ich längst gestorben bin
Und ziehe selig mit durch ew'ge Räume.

Hermann Allmers (1821-1902)

ALONE IN THE FIELDS

I lie still in the tall green grass
And gaze a long time upward –
Crickets chirping around me ceaselessly,
Heaven's blue miraculously woven about me.

And beautiful white clouds drift yonder
Through the deep blue, like lovely silent dreams.
It seems to me as though I have long been dead
And am drifting blissfully through the eternal spaces.

STÄNDCHEN

Der Mond steht uber dem Berge,
So recht für verliebte Leut';
Im Garten rieselt ein Brunnen,
Sonst Stille weit und breit.

Neben der Mauer im Schatten,
Da Stehn der Studenten drei
Mit Flot' und Greig' und Zither
Und singen und spielen dabei.

Die Klange schleichen der Schonsten
Sacht in dem Traum hinein,
Sie schaut den blonden Gehebten
Und lispelt: "Vergiss mich mein!"

Franz Kugler (1808-1858)

SERENADE

The moon stands over the mountains,
Just right for lovers;
A fountain plashes in the garden,
Otherwise quiet, far and wide.

Alongside the wall in the shadows,
Three students stand
With flute and fiddle and zither,
Singing and playing.

The music steals to the fair one,
Softly into her dream,
She sees her blond lover
And whispers, "Forget me not!"

LIEBESTREU

"O versenk', o versenk' dein Leid, mein Kind
In die See, in die tiefe See!" –
Ein Stein wohl bleibt auf des Meeres Grund,
Mein Leid kommt stets in die Hoh'.

"Und die Lieb', die du im Herzen trägst,
Brich sie ab, brich sie ab, mein Kind!"
Ob die Blum' auch stirbt, wenn man sie bricht:
Treue Lieb' nicht so geschwind.

"Und die Treu', und die Treu'l's war nur ein Wort,
In den Wind damit hinaus!"
O Mutter, und splittert der Fels auch im Sturm,
Meine Treu', die hält ihn aus.

Robert Reinick (1805 1852)

MÄDCHENLIED

Auf die Nacht in der Spinnstub'n,
Da singen die Mädchen,
Da lachen die dorfbub'n,
Wie flink geh'n die Rädchen.

Spinnt jedes am Brautschatz,
Dass der Liebste sich freut.
Nich lange, so gibt es
Ein Hochzeitgeläut.

Kein Mensch, der mir gut ist,
Will nach mir fragen.
Wie bang mir zu Mut ist,
Wemm soll ich's klagen?

Die tränen rinnen
Mir Ubers Gesicht –
Wofür soll ich spinnen?
Ich weiss es nicht!

– Paul Heyse (1830 1914)

SAPPHISCHE ODE

Rosen brach ich nachts mir am dunklen Hage:
Süsser hauchten Duft sie als je am Tage,
Doch verstreuten reich die bewegten Äste
Tau, der mich nasste.

Auch der Küsse Duft mich wie nie berückte,
Die ich nachts vom Strauch deiner Lippen pflückte;
Doch auch dir, bewegt im Gemüt gleich jenen,
Tauten die Tränen!

Hans Schmidt (1854 1923)

RUHE, SÜSSLIEBCHEN

Ruhe, Süssliebchen, im Schatten
Der grünen, dämmernden Nacht;
Es säuselt das Gras auf den Matten,
Es fächelt und kühlt dich der Schatten,
Und treue Liebe wacht.
Schlafe, schlaf' ein,
Leiser rauscht der Hain –
Ewig bin ich dein.

Schweigt, ihr versteckten Gesänge,
Und stört nicht die süsseste Ruh;
Es lauscht der Vögel Gedränge,
Es ruhen die lauten Gesange,
Schliess, Liebchen, dein Auge zu.
Schlafe, schlaf' ein
Im dämmernden Schein –
Ich will dein Wächter sein.

Murmelt fort, ihr Melodien,
Rausche nur, due stiller Bach;
Schöne Liebesphantasien
Sprechen in den Melodien,

FAITHFUL LOVE

"Oh sink, oh sink your sorrow, my child,
In the sea, in the deep sea!"
A stone will stay at the bottom of the sea;
My sorrow always comes up.

"And the love you bear in your heart,
Pluck it out, pluck it out, my child!"
A flower will die when we pick it,
True love not so quickly.

"And your vow – and your vow – it was only a word –
Into the wind with it!"
Oh mother, though the rock be shattered in the storm,
My vow will withstand it.

MAIDEN SONG

At night in the spinning room
The girls sing,
The village boys laugh;
How briskly turn the wheels!

Each one spins her dowry
To delight the beloved,
Soon, there will be
Wedding bells.

No one, who cares for me,
Will ask for me.
How worried I feel!
In whom shall I confide?

The tears run
Down my face.
Why go on spinning?
I don't know!

SAPPHIC ODE

Roses I gathered at night from the dark hedge
Exhaled a sweeter fragrance than ever by day;
Yet the stirring branches showered heavily
Moist dew upon me.

Nor has the fragrance of kisses ever so moved me
As when I gathered them from your lips at night;
Yet on you, too, your soul stirred like the branches,
Dropped the dew of tears.

REST, SWEET LOVE

Rest, sweet love, in the shadow
Of the green deepening night;
The grass rustles in the meadows,
The shadows fan and cool you,
And true love watches.
Sleep, go to sleep,
More softly murmurs the grove –
Forever I am yours.

Be silent, hidden songs,
And don't disturb the sweetest rest;
The flocks of birds are quiet,
Let their loud songs rest.
Close, love, your eyes.
Sleep, go to sleep,
In the twilight gleam –
I will be your watchman.

Murmur on, melodies,
Only rustle, silent brook,
Beautiful love fancies
Speak through the melodies;

Zarte Traume schwimmen nach.
Durch den flüsternden Hain
Schwärmen golden Bienelein
Und summen zum Schlummer dich ein.

Ludwig Heck (1773 1853)

DIE MAINACHT

Wann der silberne Mond durch die Gesträuche blinkt,
Und sein schlummerndes Licht über den Rasen streut
Und die Nachtigall flötet,
Wandl' ich traurig von Busch zu Busch.

Uberhullet vom Laub, girret ein Taubenpaar
Sein Entzucken mir vor; aber ich wende mich;
Suche dunklere Schatten,
Und die einsame Träne rinnt.

Wann, o lachelndes Bild, welches wie Morgenrot
Durch die Selle mir strahlt, find' ich auf Erden dich?
Und die einsame Träne
Bebt mir heisser die Wang' herab!

Ludwig Heinrich Christoph Holty (1748 1776)

VON EWIGER LIEBE

Dunkel, wie dunkel in Wald und in Feld!
Abend schon ist es, nun schweiget die Welt,
Nirgend noch Licht und nirgend noch Raueh,
Ja, und die Lerche sie schweiget nun auch.
Kommt aus dem Dorfe der Bursche heraus,
Giebt das Beleit der Geliebten nach Haus,
Führt sie am Weidengebusche vorbei,
Redet so viel und so mancherlei.

'Leidest du Schmaeh und betrübest du dich,
Leidest du Schmaeh von andern um mich,
Werde die Liebe getrennt so gesehwind,
Schnell wie wir früher vereiniget sind.
Scheide mit Regen und Scheide mit Wind,
Schnell wie wir früher vereiniget sind."

Spricht das Mägdelein, Mägdelein spricht:
"Unsere Liebe, sie trennet sieh nicht!
Fest ist der Stahl und das Eisen gar sehr,
Unsere Liebe ist fester noch mehr.
Eisen und Stahl, man schmiedet sie um,
Unsere Liebe, wer wandelt sie um?
Eisen und Stahl, sie können zergehn,
Unsere Liebe muss ewig bestehn!"

Josef Wenzig (1807 1876)

THE MAY NIGHT

When the silvery moon gleams through the copse,
And pours his slumbering light over the grass,
And the nightingale warbles,
I wander sadly from bush to bush.

Hidden by the foliage, a pair of doves
Coos its delight near by; but I turn away,
Seek deeper shadows,
And weep a lonely tear.

When, oh smiling image, which like the light of morning
Shines through my soul, shall I find you upon the earth?
And the lonely tear
Trembles hotter down my eheek!

OF ETERNAL LOVE

Dark, how dark in the woods and the fields!
It is evening already; now the world is quiet.
Nowhere a light and nowhere smoke,
Yes, even the lark is silent now.
Out of the village comes the youth,
Bringing his sweetheart home.
He leads her by the willow thickets,
Talking a great deal and about so many things.

"If you are ashamed and troubled,
Ashamed of me before the others,
Let love be broken off as suddenly,
As quickly as we first came together.
Let us part in the rain, let us part in the wind,
As quickly as we first came together."

The girl speaks:
"Our love shall not be parted!
Iron is strong and steel very much so,
Our love is even stronger.
Iron and steel are shaped in the forge,
But who shall change our love?
Iron and steel may be melted,
But out love shall endure forever!"

Translations by Philip Lieson Miller

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Lemminkäinen's Return · Karelia Suite

The Hallé Orchestra

Sir John is among the most persuasive of Sibelians. Just listen to the lift he gives the rhythms in the *Intermezzo* and *Alla marcia* of the *Karelia Suite* . . . The recording is spectacular throughout and the orchestra plays magnificently, especially the winds

Mark N. Kanny in The American Record Guide



S-60208
STEREO
SERAPHIM
"Angels of the highest order"



Sir John Barbirolli (1899-1970) was throughout his lifetime a champion of the music of Jean Sibelius. He conducted all the symphonies and many of the tone poems with his own Hallé Orchestra and gave performances of these works at the Sibelius Festivals in Helsinki. His conducting of this music, fortunately preserved for us on records, belongs to the finest traditions, realizing to the full the often-heroic proportions of Sibelius' scores, their mysterious poetry and melancholy, and the nobility of their spacious melodies

SIDE ONE

FINLANDIA, OP. 26
(9:35)

The best of Sibelius can be found in the seven symphonies and in the symphonic poems, more especially those inspired by the stories from the Finnish national epic known as the *Kalevala*. A great deal of less consistent but very attractive music is contained in the "occasional" pieces and incidental music, of which some dozen or more examples are extant in the published output of Sibelius. Practically all the music on this record was written before the composer had reached his fortieth birthday. *Finlandia* (composed 1899, revised 1900) is the piece which made the name Sibelius famous, or infamous as some of his detractors would have it, throughout the world of music. For years *Finlandia* has been a stock-in-trade for brass and military bands, but it is always one hundred per cent more effective in its its original, full symphonic dress. The arresting and dramatic brass writing at the opening and the agitated, turbulent *allegro* which ensues are as thoroughly characteristic of the composer as is the celebrated hymn-like section which stamps the score with its nationalistic and patriotic sentiments. Originally the piece formed part of certain music for a gala night at the Swedish Theatre in Helsinki; the presentation included a series of historical tableaux which functioned as a political demonstration against the ruling Czarist Russian regime in Finland. Censorship intervened and thereafter it was several years before the piece could be played under the title which later became so popular. Sibelius was always at pains to point out that *Finlandia* was no potpourri of national tunes but as original in melodic content as the first of his tone poems, *En Saga* (1892), itself long thought to be based on Finnish folk music.

KARELIA SUITE, OP. 11
(11:10)

Intermezzo
Ballade
Alla marcia

The *Karelia Suite* (1893)—there also exists a rarely heard *Karelia Overture*, Op. 10—comes from a series of pieces which Sibelius wrote for a pageant organized by the students of Viborg University. Karelia is a province of Finland in the southeastern part of the country; it is the locale for much of Finnish mythology and the nerve-center of nationalist feeling.

Even this early work shows Sibelius' natural resource as a master of the orchestra, a prime example being his highly original usage of a full percussion section in the two outer movements, the *Intermezzo* and *Alla marcia*. In the less familiar *Ballade*, the orchestra is reduced to two oboes, English horn, two each of clarinets and bassoons, and strings. Towards the end of the *Ballade* there is an important solo for the English horn, an instrument Sibelius was to use again in *The Swan of Tuonela* to such hauntingly original effect.

SIDE TWO

POHJOLA'S DAUGHTER, OP. 49
(14:09)

Although it is dated 1906, there is evidence to suggest that the symphonic fantasy *Pohjola's Daughter* was actually written a year or two earlier. The work owes its origin to the fascination which Finnish mythology, as set down in the *Kalevala*, exerted on Sibelius. A paraphrase of the lengthy quotation which heads the score is of value in setting the scene:

Vainamoinen, the magician of the *Kalevala*, is returning home on his sled from Pohjola, the kingdom of the North. He catches sight of Pohjola's Daughter, sitting on her rainbow in the bright blue sky. She works at her spinning wheel, and, fascinated by her beauty, the traveller seeks her as his wife. She teases him, rebuffing his advances with a challenge to demonstrate his skill with magic. Of three tasks set him, Vainamoinen successfully essays two, but the third, to build a boat from the splinters of her spindle, proves impossible. Evil spirits upset the hero and his leg is badly wounded by the blade of his axe from a mis-timed blow. Louhi's Daughter continues with her weaving and the tired, frustrated suitor resumes his journey towards his home in Kalevala, there to find the peace which has eluded him on his troublesome but adventurous journeys.

Pohjola's Daughter is the most colorful of Sibelius' tone poems and is scored for a large orchestra—piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double bassoon, 4 horns, 2 trumpets, 2 cornets, 3 trombones, tube, timpani, harp, and strings. Certein strongly defined motives have direct esociation with the music's program, e.g. e theme on the solo cello suggests the preparations and start of Vainamoinen's journey, while the oboe's lyrical tune represents Pohjola's Daughter, and its accompanying figure her spinning wheel.

VALSE TRISTE, OP. 44
(5:33)

Valse triste (1903) is all that Sibelius published of the incidental music to the play *Kuolema* (Death) by his brother-in-law, Arvid Jarnefelt. In the original the scoring was for strings alone, but on publication the composer added parts for flute, clarinet, two horns, and timpani. This wistful, yearning piece, with its faint echoes of Tchaikovsky, accompanied a scene where the ailing mother rises from her sick-bed to join in a spectral dance with shadowy figures of the Night. She endeavors to get the dancers to look into her eyes but everyone avoids her gaze. Exhausted, she rests, but later renews the dance with dedicated frenzy. The shadowy dancers return and the music reaches an agitated climax. Suddenly — a knock on the door, a piercing cry from the mother and, as the ghostly visitors vanish, there on the threshold stands — Death

Sir John Barbirolli rightly described this oft-maligned piece as "an exquisite, miniature tone poem."

LEMMINKÄINEN'S RETURN
(6:19)

Lemminkainen's Return (composed 1895, revised 1896 and 1900) is the last in sequence of the *Four Legends*, Op. 22, of which the most popular is *The Swan of Tuonela*. Once again the story is to be found in the *Kalevala*. This time the hero, Lemminkainen, restored to life by his "fond and faithful" mother, is persuaded by her to forsake the woman he loves and to return home.

"Leave the maiden of the Northland
With her charm and fading beauty
With thy fond and faithful mother
Go at once to Kalevala
To thy native fields and fallows."

With its use of thematic fragments —the three notes on the bassoon at the opening and their subsequent highly original and subtle development, this music is prophetic of the later Sibelius of such masterpieces as *Tapiola* and the Fourth and Sixth Symphonies. The restless energy and excitement of the music is heightened by its quasi *moto perpetuo* background, an effect which never degenerates into mere note-spinning. The restraint which marks the opening of the "ride" is succeeded eventually by an impetuous orchestral chase culminating in e coda of sudden and thrusting power.

D.P.

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(EXCERPTS)

1. Introduction Scene*
2. Waltz No. 13*
3. Spanish Dance*
4. Hungarian Dance and Czardas†

Tchaikovsky: THE NUTCRACKER

(EXCERPTS)

5. Miniature Overture†
6. Waltz of the Flowers†

*JOHN HOLLINGSWORTH conducting the Sinfonia of London

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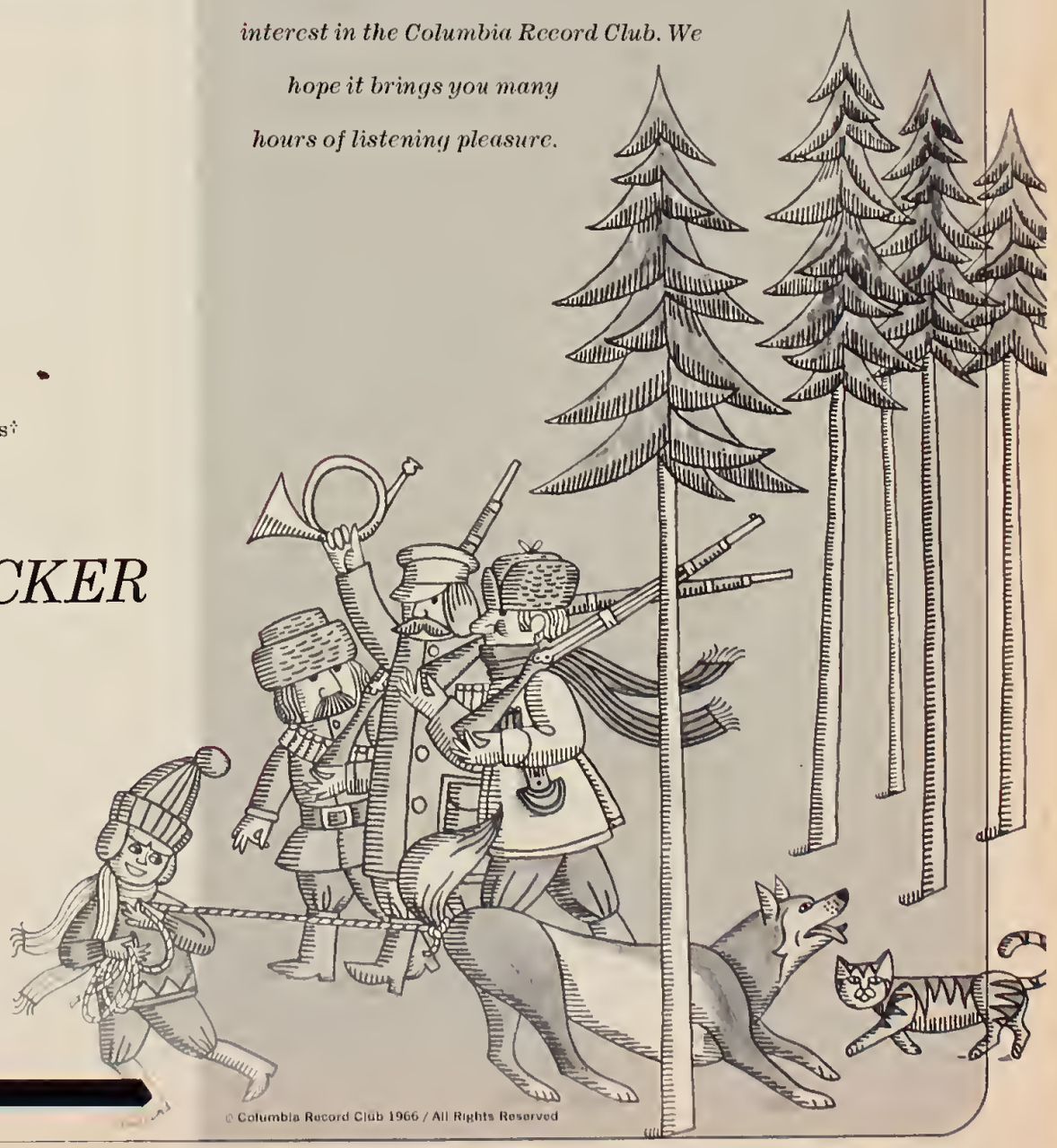
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Franz Schubert

Sonata in C Major (D.840) "Reliquie" - Drei Klavierstücke (D.946) - Gilbert Kalish, Piano



nonesuch

Franz Schubert

1797-1828

GILBERT KALISH, PIANO



SIDE ONE

Sonata in C Major (D.840)

"Reliquie"

1. Moderato
2. Andante

29:22

There was a widespread belief that Franz Schubert did not play the piano particularly well. Overshadowed as he was by the virtuosity of Mozart, Beethoven, and the eleven year old Franz Liszt (not to mention a host of lesser contemporaries), it was perhaps inevitable that his considerable and well documented expertise as a keyboard player garnered very little press. Schubert's formal relationship with the *fortepiano* (at that time a five to six octave creation developed from the harpsichord, and far removed from our modern instrument) began no later than his eleventh year – he may have studied even earlier with brother Ignaz – when he entered the Imperial and Royal Seminary as a chorister. Along with mandatory academic subjects like religion, Latin, mathematics, natural history, geography, history and Greek, Schubert received from his earliest days at the Seminary regular supervised instruction in singing, piano and violin. His marks in all three musical subjects were invariably very good, the highest grade conferred. Upon Schubert's formal leavetaking from the Seminary just before his sixteenth birthday (like Haydn two generations before him, the change of voice was largely responsible), his career over the next decade and a half abounds in both primary and secondary references to his keyboard skills. One of the earliest and most atmospheric is found in a letter of April 12, 1816 from Anton von Spaun to his fiancee, Henriette von Vogelsang. Describing his mercurial moods during a visit to Schubert and his friends, Spaun writes:

> *I still have to tell you in what state I write this letter. I sit in a small room at Schober's with my brothers Kreil, Schubert etc., standing about and hardly able to hold out until I have finished this letter, at last, in order not to disturb me they go into the next room, and Schubert begins to play the pianoforte which confuses me even more. But his tones set my heart longing more ardently altogether I feel myself even happier here than before.*

Throughout his life Schubert provided original entertainment from the keyboard for both formal and informal gatherings, as this report by Josef Hubert in 1821 of the first "Schubertiad" attests:

> *Last Friday I was excellently amused as (Froulein) Schober was at St. Polten. Franz invited Schubert in the evening and fourteen of his close acquaintances. A great many splendid songs of Schubert were sung and played by himself, lasting until after ten o'clock. After that punch was drunk offered by one of the party and as it was very good and plentiful the party already in a happy mood, became even merrier, so it was 3 o'clock in the morning before we parted.*

Schubert's fondness for such events was borne out on many subsequent occasions, none perhaps so touching as the wedding of his friend Leopold Kupelwieser in September 1826, where the composer performed (and doubtless improvised) dances for the festivities, refusing to let anyone else go near the piano! Nor were only a small circle of intimate friends privy to displays of these talents. A "Directory of Composers, Amateurs, Court Chamber Theatre and Church Musicians" compiled in January 1823 by Anton Ziegler lists Schubert under the category of "Performing Members in the Philharmonic Society in the Austrian Imperial State" as both a pianoforte and a viola player, tantamount to designation as a professional.

Aside from the considerable indirect evidence contained in more than twenty solo keyboard sonatas (a good number of them only fragments), more than a dozen impromptus, moments musicaux, and other larger keyboard pieces, as well as over four hundred dance pieces, we have only three bits of direct testimony concerning Schubert's view of piano performance. In a fragmentary diary entry from June of 1816, after exulting in exalted language over a performance of Mozart's G-minor String Quintet, the composer noted: "I also made the acquaintance of Mme. Jenny, an extraordinarily fluent pianist who, however, seems to be somewhat lacking in true and pure expression. Something of what Schubert meant by "true and pure expression" is contained in a letter from Steyr to his father and stepmother almost a decade later. "What pleased especially were the variations in my new Sonata for two hands (in A minor, D. 845), which I performed alone and not without merit since several people assured me that the keys become singing voices under my hands, as I cannot endure the accursed chopping (verfluchte Hacken) in which even distinguished pianoforte players indulge and which delights neither the ear nor the mind." Precisely what Schubert meant by "verfluchte Hacken" is open to debate, but we can be sure that at the core of his musical aesthetic lay songlike expression. This is quite possibly what the composer's brother Ferdinand was alluding to in a biographical sketch prepared for Robert Schumann's "Neue Zeitschrift fur Musik" in 1839:

> *Although Schubert never represented himself as a pianoforte virtuoso, any connoisseur who had the chance of hearing him in private circles will nevertheless attest that he knew how to treat this instrument with mastery and in a quite peculiar manner, so that a great specialist in music, to whom he once played his last sonatas, exclaimed: "Schubert, I almost admire your playing even more than your compositions!"*

All of these references show Schubert to have stood in uncompromising opposition to the ascendancy of a school of virtuosity that would flower years later in the Parisian salons of Pixis, Kalkbrenner, Herz and Thalberg. Only the "Wanderer Fantasy" of 1822, perhaps the sole opus of Schubert's that he himself did not play, qualifies as a work whose virtuosity is primary and its musical quality sets it far apart from otherwise mediocre surroundings. The clientele cultivated by Schubert (we must remember that most works published in Vienna, city of a quarter million, were engraved in editions rarely exceeding several hundred copies) is best represented, in fact, by the "Woman at the Piano" (based on an engraving made in 1827 for Wiener Zeitschrift fur Kunst, Literatur, Theater und Mode, a leading Viennese periodical) who graces our front cover. The emergence of a sturdy bourgeoisie following the scourge of the Napoleonic wars produced, as one of its curious by products, the eligible maiden who enhances her prospects for a favorable marriage arrangement by mastering the newly popular pianoforte (between 1815 and 1833 almost four hundred piano and organ makers can be located in Vienna). Many of these enterprising amateurs turned out to be artists of considerable accomplishments: the pianist praised most lavishly by Beethoven was a woman, Dorothea von Ertmann.

Although recent research by Dr. Otto Biba, the archivist of the Gesellschaft der Musikfreunde in Vienna, has demolished the sentimental propaganda that Schubert was impoverished and unappreciated – he was in fact remunerated extremely well by his publishers, and performances of his works in Vienna were exceeded only by the unstoppable Rossini – all of the selections on this album shared the fate of remaining unpublished during the composer's lifetime. Today it seems astonishing that works of such astonishing originality and beauty could have been condemned by their composer to an obscurity alterable only by the fragile whims of posterity.

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SIDE TWO

Drei Klavierstücke (D.946)

1. Allegro assai
2. Allegretto
3. Allegro

28:15

The Sonata in C Major, D. 840 (dubbed "Reliquie" in 1861 by its first publisher, Whistling in Leipzig) bares a dimension of Schubert the composer still not sufficiently understood: the non-finisher. Its first two movements, both worthy of comparison with Schubert's best efforts, are complete in every detail. The following Menuetto breaks off after eighty bars, requiring more than a dozen additional bars to reach a satisfying cadence. Its trio is complete. The final Rondo (actually planned as a movement in sonata style, on the playful character of the theme merits the designation Rondo) breaks off after bar 272, some thirty bars into the development and here it would require massive additions. There is enough material in both these movements to have lured scholar performers from Ernst Kienek in 1921 to Paul Badura-Skoda in 1976 to have proposed solutions, but no responsible performer (including Baduro-Skoda) would program all four movements as a unified whole.

Like the better known Unfinished Symphony in 1822, there is an inexplicable wholeness about the Sonata as Schubert abandoned it. All of its movements were apparently conceived in the month of April 1825, just as the composer was anticipating a joyful trip of several months' duration into the Austrian countryside, during which time he was to compose most of the Great C-Major Symphony, D. 944. In both its key and lyric calm, the Sonata anticipates the exposure of the Symphony, while simultaneously reflecting certain compositional problems addressed in its companion piece, the A minor Sonata, D. 845, set down almost immediately after the work in the major had been dropped. One has only to compare their opening bars to understand that Schubert found it more congenial to resolve many musical dilemmas by starting afresh rather than working through several stages of Beethovenian refinement. The "wholeness" of the C Major torso alluded to above is reinforced by a dual-tonic key scheme (the first movement in C Major, the second in C minor), but most of all by the balance between two exquisitely poised sonata movements. Schubert's posture towards the principal forms (sonata style is perhaps a more accurate characterization) handed down by Haydn, Mozart and Beethoven underwent many transformations throughout a relatively compressed career, and nowhere is his flexibility more apparent than in these twin peaks. It is not simply that he broke all the textbook rules, for in practice most of these "rules" are accretions of the late nineteenth century. Instead it is the manner in which he makes a highly idiosyncratic adaptation of a general aesthetic sound so natural. The goal of the initial modulation or in the exposition (the opening section of a sonata movement) of the Middle Ages is so bizarre (B minor in a piece in C Major) that we can only marvel at the inevitability. The tensions set up by such shifts are dramatic, yet not hysterical; forceful yet imbued with resignation. In few movements is Schubert's thematic material so simple and distilled (with triadic outlines and the simplest chordal accompaniments), and in few movements does nearly eighteen minutes duration assume such a timeless quality. The Andante inverts almost every assumption of the opening movement. The lengthy, drawn out transitions are abolished, as is the sizeable development. The key relationships are orthodox. But compensations abound. Who but Schubert could have devised such a way of recapitulating the opening group using the secondary group as the accompaniment? If the Reliquie, as it stands, does not project the wholeness of Beethoven's Op. 111, another two-movement sonata in C, it nevertheless supplies a deeply moving musical experience.

In the year 1827 Schubert completed two sets of Vier Impromptus for the piano, only the first two from the first set receiving publication during his lifetime. Today they form staples of every pianist's repertoire. Much less known are three pieces begun in May of 1828 and as thirty tempo marks, as titles that Schubert may well have intended as the [illegible]. They have fared badly in the secondary literature: the English writer Eric Reed, for example, cites a sad falling off in quality. Let nothing could be further from the truth. Virtually every mood imaginable in the first half of the nineteenth century is present, from the operatic opulence of the B-flat to the opening *Allegro assai* to the joyous ebullience of the [illegible], the first two of the trio occupy a special place in Schubert's output. [illegible] examples of straight rondo forms (e.g. A B A C A A), the eighth, in fleeting mention returns to the composer's favored ternary form (more on this), all grant the set a special place in Schubert's output. Their symphonic [illegible] drafted in Schubert's final months we now know that his style was [illegible] to undergo far reaching changes, changes that sadly were cut short by his death in November of that year. Nevertheless, in these [illegible] works (then eight to thirteen minute durations), sparks of grandeur, [illegible] Impromptus of the previous year) we can detect not only of those same [illegible] development and rhythmic control that far from betraying [illegible] offer a glimpse of a composer on the threshold of a new musical [illegible].

ROBERT WINTER

nelson

Love You Forever



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LOVE YOU FOREVER
SAN FERNANDO MAS
LOVE YOU FOREVER (Club Mix)

Side B:

HEAVEN KNOWS
WHEN THE WORLD
TURNS AROUND
SAN FERNANDO MAS (Club Mix)



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Alto Sax	Eddie Quarless
Tenor Sax	Courtney Wynter
Guitar	Mahjon—Jeff Medina
Bass	Clive Bradley
Keyboards	Clive Bradley
*Percussion	Tony Niles-Nelson (Inspired by *Nelson)
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JOHN ANDERSON

WILD & BLUE



Side One

WILD AND BLUE
(John Scott Sherrill)
THE WALTZ YOU SAVED FOR ME
(Gus Kahn/Wayne King/Emil Flindt)
HONKY TONK HEARTS
(Bob McDill)
THE LONG BLACK VEIL
(Danny Dill/Marijohn Wilkin)
SHE NEVER LOOKED THAT GOOD
WHEN SHE WAS MINE
(Bob Morrison/Johnny MacRae)
DISAPPEARING FARMER
(Sandy Pinkard/James Cowan)

Side Two

A HONKY TONK SATURDAY NIGHT
(Sanger D. Shafer)
GOIN' DOWN HILL
(John David Anderson/X. Lincoln)
THE PRICE OF A THIN SILVER DIME
(Ronal McCown)
SWINGIN'
(John David Anderson/Lionel A. Delmore)
IF A BROKEN HEART COULD KILL
(Norris D. Wilson/Allen Henson/Wayland Holyfield)

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"The Waltz You Saved For Me"
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"The Long Black Veil"

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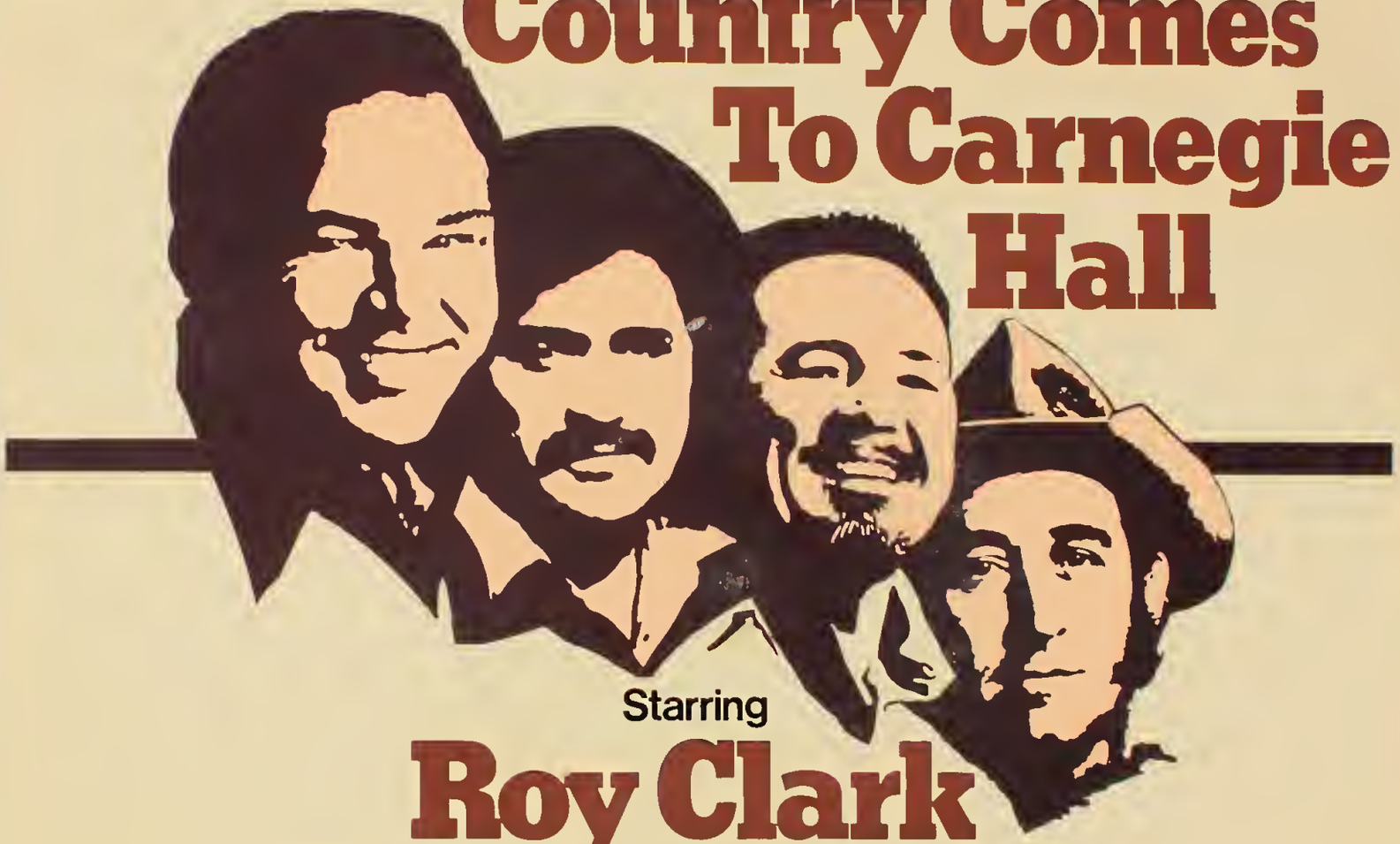
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(W. Warrea/A.A. Carter)
Uaart Music Corp. (ASCAP)

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(Haak Tbompsoa)
Brazos Valley Music (BMI)

4. OLDTIME FIDDLE MEDLEY
(Featuriag Ray Mellas & Curly Lewis)
GRAY EAGLE (PD)—BILL CHEATHAM (PD)—LIBERTY (PD)

5. A SIX PACK TO GO
(Tbompsoa/Lowe/Hart)
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(Oa Tbe Bayou) (Haak Williams)
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(L.E. White)
Twitty Bird Music Pub. Co., Iac. (BMI)

3. I LOVE MY RANCHO GRANDE
(S.R. Ramos/E.D. Uraaga/
J.D. Del Moral/B. Costello)
Edward B. Marks Music Corp. (BMI)

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(V. Keitb/B. Peters)
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(B. Huerta/W. Duacaa)
Unart Music Corp. (ASCAP)

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ROY CLARK

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Warner Bros. Iac. (ASCAP)

2. UNDER THE DOUBLE EAGLE
(Guitar Iastrumental by Roy Clark)
(PD)

3. BANJO BUCK
(Baajo Iastrumeatal by Buck Treat)
(Buck Treat)
Carreta Music (BMI)

4. WE CAN'T BUILD A FIRE IN THE RAIN
(Bud Reaeau)
Cbess Music Inc. (ASCAP)

5. MALAGUENA
(Gultar Iastrumeatal by Roy Clark)
(E. Lecuoaa)
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(Doa Williams)
Jack Music, Iac. (BMI)

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(Bob McDill) Hall—Clemeat Publicatioas
(A Divisloa of Vogue Music, Iac.) (BMI)

3. TILL THE RIVERS ALL RUN DRY
(Waylaad Holyfield/Don Willlams)
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4. (Turn Out The Light And) LOVE ME TONIGHT
(Bob McDill) Hall—Clemeat Publications
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(Waylaad Holyfield)
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SIDE 1

1. Nature's Baby — 6:35
   (G. McDaniels) Lon Port Music, BMI
2. Only The Moon And Me — 4:50
   (N. Calloway, Roberts) Bedrock Music Northern Lights, BMI
3. Mother Time — 4:59
   (G. McDaniels) Lon Port Music, BMI
4. More Today Than Yesterday — 3:48
   (P. N. Upton) Spiral Music, Red Dust, BMI
5. Prisoner Of Love — 3:25
   (C. Gaskin, L. Robin, R. Columbo) Colgems-EMI Music, Inc., E. H. Morris & Co., ASCAP

SIDE 2

1. Maybe I'm Amazed — 3:37
   (P. McCartney) MacLen Music, BMI
2. Your Song — 3:55
   (E. John, B. Taupin) Dick James Music, BMI
3. Feels So Good — 2:58
   (B. Salter, R. MacDonald) Antisa Music, ASCAP
4. I Wouldn't Have You Any Other Way (Ain't Nobody Perfect)- 2:47
   (Wheeler, Goode) Album Songs, ASCAP
5. Out Of Nowhere — 3:30
   (Beyman, J. Green) Famous Music Corp., ASCAP

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Lena Horne

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HANS ELHORST
LENORE SMITH
BERNARD SOUSTROT

Alessandro Scarlatti

12 SINFONIE DI CONCERTO GROSSO

No. 1
in F, for 2 flutes, strings, and continuo
F-dur, für 2 Flöten, Streicher und Continuo
en fa majeur, pour 2 flûtes, cordes et continuo

No. 2
in D, for trumpet, flute, strings, and continuo
D-dur, für Trompete, Flöte, Streicher und Continuo
en ré majeur, pour trompette, flûte, cordes et continuo

No. 3
in D minor, for flute, strings, and continuo
d-moll, für Flöte, Streicher und Continuo
en ré mineur, pour flûte, cordes et continuo

No. 4
in E minor, for flute, oboe, strings, and continuo
e-moll, für Flöte, Oboe, Streicher und Continuo
en mi mineur, pour flûte, hautbois, cordes et continuo

No. 5
in D minor, for 2 flutes, strings, and continuo
d-moll für 2 Flöten, Streicher und Continuo
en ré mineur, pour 2 flûtes, cordes et continuo

No. 6
in A minor, for flute, strings, and continuo
a-moll, für Flöte, Streicher und Continuo
en la mineur, pour flûte, cordes et continuo

No. 7
in G minor, for flute, strings, and continuo
g-moll, für Flöte, Streicher und Continuo
en sol mineur, pour flûte, cordes et continuo

No. 8
in G, for flute, strings, and continuo
G-dur, für Flöte, Streicher und Continuo
en sol majeur, pour flûte, cordes et continuo

No. 9
in G minor, for flute, strings, and continuo
g-moll, für Flöte, Streicher und Continuo
en sol mineur, pour flûte, cordes et continuo

No. 10
in A minor, for flute, strings, and continuo
a-moll, für Flöte, Streicher und Continuo
en la mineur, pour flûte, cordes et continuo

No. 11
in C, for flute, strings, and continuo
C-dur, für Flöte, Streicher und Continuo
en ut majeur, pour flûte, cordes et continuo

No. 12
in C minor, for flute, strings, and continuo
c-moll, für Flöte, Streicher und Continuo
en ut mineur, pour flûte, cordes et continuo

I Musici

William Bennett, flute • Flöte • flûte
Lenore Smith, flute • Flöte • flûte II (1 & 5)
Bernard Soustrot, trumpet • trompete • trompette (2)
Hans Elhorst, Oboe • hautbois (4)

6769 066
7654 066

PHILIPS

Alessandro Scarlatti

12 SINFONIE DI CONCERTO GROSSO

I Musici

WILLIAM BENNETT
HANS ELHORST
LENORE SMITH
BERNARD SOUSTROT

6769 066

Alessandro Scarlatti

12 SINFONIE DI CONCERTO GROSSO

Alessandro Scarlatti, né en Sicile en 1660 et mort à Naples en 1725, est généralement connu comme compositeur d'opéras Bien exerce dans l'art d'écrire des ouvertures et des symphonies orchestrales pour ceux-ci, il commença en juin 1715 à composer une serie de 12 symphonies pour ensemble de cordes, continuo et un assortiment d'instruments à vent Dans le manuscrit autographe (se trouvant au British Museum), il attire lui-même l'attention sur les elements «concerto grosso» de leur construction, faisant contraster les timbres des *soli* et *tutti* Le Dr Charles Burney qualifie Scarlatti de «recherche et savant» en comparaison de certains de ses collegues italiens certes, il utilise les techniques plus anciennes de la fugue et des effets d'echo, mais cela avec une extraordinaire legereté de toucher, les mêlangeant au style galant, plus moderne, avec une dexterité qui souligne son importance dans le développement du style classique à ses débuts

I Musici

William Bennett, flûte
Lenore Smith, flûte (1 et 5)
Bernard Soustrot, trompette (2)
Hans Elhorst, hautbois (4)

9500 959 Face 1:

N° 1 en fa majeur pour deux flûtes, cordes et continuo

Allegro – Adagio – Allegro – Adagio – Allegro

N° 2 en ré majeur pour trompette, flûte, cordes et continuo

Spiritoso – Adagio – Allegro – Adagio – Presto

N° 3 en ré mineur pour flûte, cordes et continuo

Vivace – Adagio – Andante – Adagio – Allegro

Face 2:

N° 4 en mi mineur pour flûte, hautbois, cordes et continuo

Vivace – Adagio – Allegro – Adagio – Allegro

N° 5 en ré mineur pour 2 flûtes, cordes et continuo

Spiritoso, e staccato – Adagio – Allegro – Adagio – Allegro assai

N° 6 en la mineur pour flûte, cordes et continuo

Vivace – Adagio – Allegro – Adagio – Allegro

9500 960 Face 3:

N° 7 en sol mineur pour flûte, cordes et continuo

Moderato – Moderato (Allegro) – Grave – Allegro

N° 8 en sol majeur pour flûte, cordes et continuo

Allegretto – Adagio – Allegro – Adagio – Vivace

N° 9 en sol mineur pour flûte, cordes et continuo

Vivace – Adagio – Moderato – Adagio – Allegretto – Menuett

Face 4:

N° 10 en la mineur pour flûte, cordes et continuo

Vivace – Adagio – Allegro – Adagio – Allegretto

N° 11 en ut majeur pour flûte, cordes et continuo

Spirituoso – Lento – Allegro – Adagio – Allegro

N° 12 en ut mineur pour flûte, cordes et continuo

Adagio – Andante giusto – Adagio – Andante moderato

SINFONIA N° 1 EN FA MAJEUR
(cordes, continuo et deux flûtes)

L'*Allegro* initial de 24 mesures presente un certain caractere «concerto grosso» dans deux breves sections pour violon solo accompagné par les flûtes gazouillant en tierces Suit un *Adagio* de transition (en re mineur), dont la ligne de basse descend chromatiquement sur l'octave tout au cours de ses 15 mesures. Au cœur de chaque sinfonia se trouve un mouvement fugue de plus longue duree, dans cet *Allegro* il y a un tres élegant echange de jeu entre les *tutti* et les elements solistes (favorisant a tour de rôle l'alto, les violons et le violoncelle) dans le cadre formel de la fugue Le bref *Adagio* est pour flûtes et violoncelle, la partie de violoncelle satisfait par sa richesse, comme c'est si souvent le cas chez Scarlatti qui, accompagnant souvent le virtuose du violoncelle Francischiello(*), avait de plus en plus conscience du potentiel de l'instrument Ce «pont» modulatoire de neuf mesures transporte la musique du re mineur en un *Allegro* final en fa majeur caracterise par ses rythmes pointes

SINFONIA n° 2 EN RÉ MAJEUR
(cordes, continuo, trompette et flûte)

Dans ces symphonies, des details d'orchestration tels que les echanges rythmiques entre les violons et les vents au debut du *Spiritoso* initial suggerent que ces œuvres furent ecrites pour le salon de musique plutôt que pour «couvrir le vacarme d'un public de cour arrivant en retard au theâtre» (Raymond Meylan) Ce premier mouvement est d'une instrumentation legere, avec des figures de gammes pour les cordes, les vents etant charges d'accentuer les changements harmoniques Le timbre requis de la trompette peut être deduit de la propre estimation de Scarlatti, selon laquelle le son d'une trompette egalait celui de quatre violons La trompette est silencieuse dans le bref *Adagio* de transition, et l'*Allegro* central est de nouveau une fusion d'elements de fugue et de concerto grosso, avec a la fin un soupçon de rythmes pointes, reminiscence du style de l'ouverture a la française Le second *Adagio* consiste en 22 mesures de rythmes pointes, jouees par un quatuor de flûte, deux violons et alto Le *Presto* final est un mouvement binaire puissant et

(*) Egalement connu sous le nom de Franciscello

clairement défini, avec des sections concertantes pour le violoncelle

SINFONIA N° 3 EN RE MINEUR
(cordes, continuo et flûte)

Le *Vivace* d'introduction, en 19 mesures, fait un large usage de doubles-croches en tierces L'*Adagio* est un solo de flûte accompagne par le violoncelle (le clavecin restant silencieux) en un lyrique contrepoint de rythmes pointes, bientôt les violons et l'alto reprennent cette figuration, qui pour le reste de ce court mouvement est partagee entre toutes les parties, excepte le second violon, l'ecriture étant d'une texture extrêmement legère Le mouvement central est un *Andante* dans le style de la sonate d'eglise avec une conduite très vocale des parties, utilisant un motif constitue d'une mesure de notes repetees que suit une montee, d'une septieme d'abord, puis d'une variete d'intervalles Un *Adagio* de 12 mesures en un limpide contrepoint de croches comporte une entree caracteristique du violoncelle en octaves et en doubles-croches L'*Allegro* binaire a le rythme distinctif du finale de la Sinfonia n° 1

SINFONIA N° 4 EN MI MINEUR
(cordes, continuo, flûte et hautbois)

Le *Vivace* initial etablit une jolie association entre la flûte et le hautbois, opposes au frottement des cordes Ceci fait place à un *Adagio* en sol majeur L'*Allegro* a caractère de fugue, utilisant deux motifs contrastes, contient un duo episodique pour la flûte et le violoncelle, qui font également demarrer l'*Adagio* suivant, puis sont graduellement rejoints par les autres instruments, si bien qu'il y a un *tutti* de sept mesures avant l'*Allegro* final, une gigue en 12/8

SINFONIA N° 5 EN RE MINEUR
(cordes, continuo et deux flûtes)

Le premier mouvement, *Spiritoso* e *staccato*, a un debut plein de fraîcheur en lignes de cordes ponctuees par les commentaires du *tutti* Cette structure etablie se prolonge a travers l'*Adagio* servant de transition a l'*Allegro* fugué central Le second *Adagio* ne comporte pes de continuo et amene l'*Allegro* assai final

SINFONIA N° 6 EN LA MINEUR
(cordes, continuo et flûte)

Bien que moins interessant, le *Vivace* initial continue le schema d'une splendide ligne de violoncelle une descente graduelle de plus d'une octave avant les mesures de la cadence Il y a un duo de flûte et violoncelle dans l'*Adagio*, l'*Allegro* fugué, comme c'est souvent le cas chez Scarlatti, commence comme une fugue à part entiere, puis en dévie et se termine par un épisode de quelque longueur Apres l'*Adagio* de transition, un sort semblable attend l'*Allegro* fugué final

SINFONIA N° 7 EN SOL MINEUR
(cordes, continuo et flûte)

Le style de cette symphonie varie en ce que le *Moderato* du debut est d'une orchestration beaucoup plus fournie qu'aucun mouvement des symphonies precedentes Il n'y a pas l'habituelle section *Adagio* de transition, et la fugue *(Moderato)* a un sujet plus long et plus chromatique qu'a l'ordinaire, elle est en outre plus developpee Le *Grave* qui suit a également une texture generale bien plus riche, le dernier *Allegro* a tout l'eclat typique d'un finale venitien

SINFONIA N° 8 EN SOL MAJEUR
(cordes, continuo et flûte)

L'*Allegretto* initial debute en canon entre les premiers et seconds violons, où la cadence comporte ces sons frottes habituels au traitement des cordes du dix-huitieme siecle, l'idee d'echo se poursuit tout au cours du mouvement et joue aussi un grand rôle dans le finale La flûte est traitee en soliste dans les deux *Adegios* qui encadrent l'*Allegro* central, une fugue pleinement developpee sur un sobre motif d'une demi-mesure Le *Vivace* final est une exploitation enjouee de rythmes pointés

SINFONIA N° 9 EN SOL MINEUR
(cordes, continuo et flûte)

Comme dans le n° 7, le sol mineur apparaît chez Scarlatti comme un catalyseur, aidant à produire une œuvre de caractère plus serieux Le *Vivace* initial est d'une écriture très fournie, le premier *Adagio* s'ouvre comme un quatuor pour la flûte et les cordes superieures, que viennent bientôt developper et enrichir le violoncelle et le continuo Le *Moderato* central est une double-fugue pleinement developpee suivie par un chermant duo pour flûte et continuo *(Adagio)*, puis un *Allegretto* aux allures de *gigue* Un menuet additionnel complète cette symphonie

SINFONIA N° 10 EN LA MINEUR
(cordes, continuo et flûte)

Formellement, cette sinfonia suit de pres les quatre premiers mouvements du n° 9, le *Vivace* initial ressemblant a la technique des *tutti* ponctuant la ligne des cordes, utilisee dans le n° 5. Des deux *Adagios*, le premier est un solo de flûte sans accompagnement, et le second un quatuor de la flûte et des cordes superieures, developpant une texture pleinement orchestree L'*Allegretto* final est de forme binaire

SINFONIA N° 11 EN UT MAJEUR
(cordes, continuo et flûte)

Le *Spirituoso* initial definit l'ut majeur sans aucune equivoque, apres une conclusion sur la dominante, suit un *Lento* en mi mineur avec une partie concertante de flûte et une interessante ligne de violoncelle L'*Allegro* central en ut majeur debute comme une fugue et, a mi-chemin, devient une section de developpement dans un sens plus moderne Un *Adagio* (la mineur) conclut sur le sol, et l'*Allegro* final revêt a nouveau la tonalite d'ut majeur, toute cette sinfonia etant un paradigme de l'arrangement classique des tonalites

SINFONIA N° 12 EN UT MINEUR
(cordes, continuo et flûte)

Cette symphonie s'ouvre sur un majestueux *Adagio* de 19 mesures, d'une texture tres riche excepte dans cinq mesures du milieu Suit, de nouveau en ut mineur *(Andante giusto)*, une superbe fugue sur un sujet chromatique Un ample *Adagio* en mi bemol majeur comporte une basse en croches continues, cette basse est bientôt reprise par l'alto et le second violon a l'unisson, formant une sonorite delicieusement aerienne L'*Andante moderato* final est un mouvement binaire du genre de le gigue, avec de nombreux contrastes de *forte* et de *piano*, comme c'est souvent le ces tout au cours de ces 12 symphonies

Joan Ashley
traduction de Pierre Balaschetf

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Printed in The Netherlands

These modern records can be played with every modern light weight pick-up
The stereo sound, however, is reproduced only when stereo equipment is used

PHILIPS

Rev. PAUL MORTON



JESUS, WHEN TROUBLES BURDEN ME DOWN

SIDE ONE

I'M SO GLAD JESUS LIFTED ME
Traditional arr. Thomas Whitfield/More Of The Same Music/BMI/2 49

NOTHING BUT THE BLOOD
Traditional arr Thomas Whitfield/More Of The Same Music/BMI/5 50

THE STORY OF CALVARY
Thomas Whitfield/More Of The Same Music/BMI/5 14

TAKE ME THROUGH
Traditional arr Thomas Whitfield/More Of The Same Music/BMI/2 44



SIDE TWO

JESUS, WHEN TROUBLES BURDEN ME DOWN
Traditional arr Thomas Whitfield/More Of The Same Music/BMI/4 53

TIME TO COME BACK HOME
Thomas Whitfield/Sure Been Good Music/BMI/4 10

WE NEED THE LORD
Thomas Whitfield/More Of The Same Music/BMI/4 25

YOU FORGAVE ME
Thomas Whitfield/More Of The Same Music/BMI/3 20

Executive Producer: BUTCH McGHEE
Producer: THOMAS WHITFIELD
Production Manager: DEBRA MORTON

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R03820

MACHEL



SOCA EARTHQUAKE

side A

'I'

WINSFORD DEVINE

Earthquake

MACHEL MONTANO WINSFORD DEVINE

side B

School Days Soca

WINSFORD DEVINE

Mother's Child

WINSFORD DEVINE

He fills up a stage and the world is his stage this small but radiant Trinidad superstar.
At 12, Machel has already lit up audiences in New York's Madison Square Garden; in Washington D.C. in Paris; and throughout the Caribbean.

He started as a Junior Calypso King in 1984 Trinidad Carnival; and two years later, climbed to the top with his "Too Young to Soca," a recording hit and the winning selection in the most competitive calypso arena in the world - the Trinidad Carnival Calypso Monarch competition.

He organised his own band, the Pranasonic Express, from young people in his neighborhood.
And in November '86, he was "discovered" by Star Search, who recorded a performance for transmission on US national television.

His debut album features his smash hit "Too Young to Soca" which was top of the Caribbean hit parade in Miami, the US Virgin Islands and Trinidad & Tobago.
This, his second album recorded on the Macho Music label, features some of his own writing and composition in the title track "Soca Earthquake."

In three short years to stardom, Machel's milestones are many radio and television commercials; a jingle for a 50-year old insurance company; endorsement for an anti drug campaign; a host of live and recorded appearances; rave reviews and interviews; concert tours; a theme song for the Concacaf Youth Football series; and his own personal academic achievements.

Through it all, he gratefully leans on the strength, support and love of his family: father Winston, a petroleum geologist, is his manager; mother Elizabeth, guidance counsellor in the Trinidad & Tobago schools system, is his publicist; and his older brother Marcus.

Being an entertainer is hard work, Marchel admits; but through it all, he shines on his own energy, ready for anything, ready to rock the world with his own vibrations, his own soca earthquake!

SOCA EARTHQUAKE, my second album is dedicated to all my friends and fans.

MOTHER'S CHILD is for my loving mother, and all mothers who have cheered me along the way.

All those special girls who screamed their hearts out for me, and who wrote letters of encouragement, SCHOOL DAYS SOCA is for you!

"I" goes out to all our egos!
Be what you are, and be proud.
Stand firm!

Finally, let's party!
Let's shake, shake, shake!
It's an "EARTHQUAKE!"

One Love
Machel

SPECIAL THANKS to my beautiful family - Mom, Dad and my brother Marcus.
To my music arranger, Leston Paul.
To my composer, Winsford Devine.
To my USA management team, Margot Jordan and John Marcellin.
To the members of Pranasonic Express Youth Band, especially Vincent Rivers and Rachael Fortune.
Thanks also to Carl and Carol Jacobs and their beautiful daughters, Carla and Caryl.
To all the musicians.
To Errol Sookradge, Eric Michaud, and all at Coral Studios.
To Clyde Block.
To Betty Ann Noreiga.
And finally, to all those who offered assistance and encouragement, but were not mentioned.

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Guitar:
LENNY PHILLIPS
Percussion:
MICHAEL "TOBY" TOBAS
Piano, Keyboard, Bass, Drums, Linn Drum (Programming) Overdubs.
LESTON PAUL
Trombone:
LAMBERT PHILLIP
1st Trumpet:
ENRIQUE MOORE
2nd Trumpet:
FORTUNIA RUIZ
Alto Sax:
ROY CAPE
Tenor Sax:
OENNIS WILKINSON
Background Vocals:
CARL AND CAROL JACOBS
RACHAEL FORTUNE
MACHEL MONTANO
Lead Vocal:
MACHEL MONTANO
Special Guest Back-up:
CARLA and CARYL JACOBS
for "School Days Soca"
Produced by:
WINSTON & ELIZABETH MONTANO
for MACHO MUSIC
Directed and arranged by:
LESTON PAUL
Engineers:
ERROL SOOKRAOGE
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SOCA EARTHQUAKE

frank davenport and the tongue n' groove band



"drinkin' jack daniels"

featuring BO DIDDLEY

Ross Stump
© 1985

In mamory of Duffy Everett: "He had a Rock 'n Roll Heart"

Thanks to Bill and Randy for bellaving in magic and seeing this project through to completion.

Thanks to Dave, Jason, Joe and Christophar for tha voyage on the good ship Iris . . . hoping to sail again soon.

My most humble gratitude to a trua friend who stuck by ma when I was really down. I can't express how much it honors me to have "Tha Man" who took Big Joe Turner, Hank Williams, John Lee Hooker, Muddy Waters, T-bone Walker, Les Paul, and his own unique African, Latin, Island and Cajun heritaga, to create what we know as Rock 'n Roll. The term Rock 'n Roll was invented by Allan Freed. Tha first tima he announced Bo at "The Paramount," he said, "Here's a man whose music I can't really put a label on, all I can say is he's going to *Rock 'n Roll* you out of your seats!" Thus God (not the devil) gave birth to Rock 'n Roll.

Through this, the man evolved tha rhythms, showmanship and basic tricks that would influence "Elvis," "The Baatles," "Tha Who," "The Dead," "Quicksilver," "Springsteen," "Yardbirds," "Doors," "The Stones," "Hendrix," "Thorogood," "ToTo," "The Clash," "Bow Wow Wow," and over 300 other groups to cover his songs or use his baat.

Thanks Bo for being there when I askad for help, I considar our long closa relationship the highest honor of my life.

Special thanks to Marie, Tracy and Sherry for all the support.

I'd like to say that this entire project was completed under the divine guidanca of my High Exalted Holy Advisor, Guru Jimbru, the Guru of Love. Please send him all of your gold. Keep your cash, checks and credit cards; he's building "Tha Pyramid" out of all the gold on earth and when it's completed, we'll all be saved. He also needs zaalots for tha Divine Mission.

Intergalactic support was provided by Fredrico. He served as co-producer and remixed all the songs. He did all this whila working undarcover for the extraterrestrials and the C.I.A. (Creative Innerspace Arbitrators) to save America from govemment corruption and tarrorist infiltrators.

Support Steve Jonas and The Climb For Life.

Thanks to Pete Wambach, Sr. for salling me my first Bo Diddley record almost thirty years ago at Wambach's Wax Works. Thanks to Bo's Personal Manager Martin Otelsberg.

Special appreciation to Dennis "Sarg" Shatto for giving more love and commitment than I could expect from Jesus himself.

Thanks to all the friends and musicians who joined in to paint this picture. God bless "The Holy Model Rounders" and Sherry Bell. To Ricky Nelson: Rave On For Us All.

My heart belongs to Frank IV, Jenny, Jeremy and Scott. They are what keep me going. Someday we'll be touring togather.

I'd like to thank my brothers, C.B. Franklin and Ramsay Black Davenport. Love to Bob and Wendy, Helan Haisey, Thorney, Stu, Roger, Bird, Non, Kent, Molly, Mana, Schmere, Duncan, and Jane.

Thanks to Bill Tolan—true friend; Debra Jo—love and refuge.

For info on custom mada Bo Diddley Guitars contact Frank Davenport, c/o 103 N. York Street., Mechanicsburg, PA 17055.

Love to Paula and Kidd; sama for tha Tom Holmes and the Dragonettis.

If you don't like it, recycle it.

God Bless.

"It's a beautiful day in central PA."

Frank Davanport

Censored: Must be 21 years of age to listen to this record

DEPUTY DIDDLEY SURE DOESN'T JIVE WHEN HE SAYS "DON'T DRINK AND DRIVE!"

Recorded and mixed at Iris Sound, Philadelphia, PA
Head Engineer: David Ivory

In order to hear the hidden message within, play this record to the max but not until your eardrum cracks!

side 1

1. **Drinkin' Jack Daniels**
   (Bo Diddley, Paula Ivey)
2. **Blues In A Bottle**
   Traditional (new arr. Frank Davenport)

side 2

1. **Locally Owned & Operated**
   (Frank Davenport)
2. **Crazy Weekend Dancer**
   (Frank Davenport)

executive producer: Randy Michels
assistant to the executive producer: William Mitten
co-producers: Frank Davenport, J. Fredrico Brillhart, David Ivory, *Bo Diddley (Drinkin' Jack Daniels)
guitar: Bo Diddley, Frank Davenport, Chaz Martin, Dave Tarlecki
bass: Larry Bachman
drums: Mike Rank
percussion: J. Fredrico Brillhart
saxophone: Larry Green
keyboards: John O'Hara, Tom Hoover
mandolin: Dennis Shatto
flute: Deenie Hamacher
vocals: Bo Diddley, Frank Davenport, Deenie Hamacher, Larry Bachman

090485

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Scott
Jacoby

BKL1-0872

Scott Jacoby

Produced by Lee Pockriss

SIDE A

Mr. Pilot Take Me Home*
(ASCAP 2:58)

Loving Song*
(ASCAP 3:18)

(Hey Girl) Act Like a Woman†
(ASCAP 2:33)

Easy My Love†
(ASCAP 2:59)

Sunny Monday†
(ASCAP 2:46)

SIDE B

I Sure Do Miss You, Harpo*
(ASCAP 3:40)

Love on the Sly†
(ASCAP/BMI 2:54)

Tapioca†
(ASCAP/BMI 3:06)

Everybody But Me*
(BMI 2:43)

When Julie Comes Around*
(ASCAP 2:43)

*Arranged by Lee Pockriss
†Arranged & Conducted by Jimmy Wisner
Recording Engineer: Chuck Irwin
Recording Technician: Frank Campbell
Recorded at C.I. Recording Studios, New York City
Cover Photo: Nick Sangiamo
Liner Photo: Hal Wilson

MUSICIANS

George Devens—*percussion*
Rick Marotta—*drums*
Jeffrey Mironov—*guitar*
Carmine D'Amico—*guitar*
Russell George—*bass*
Paul Griffin—*piano*
Eugene Bianco—*harp*
Stuart Scharf—*guitar*
Len Lanzarone—*piano*
Al Gorgoni—*guitar*
Vincent Bell—*guitar*
Allan Schwartzberg—*drums*
Gene Orloff—*concertmaster*
Jimmy Johnson—*drums*
Artie Kaplan—*reeds*

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Workshop, Vol. 1
Dave Burns, Sadik Hakim, Joe Harris, Eddie Jefferson and others.



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PRESTIGE 7663

PRESTIGE STEREO

While jazz was deeply preoccupied with the so called 'cool' and 'West Coast' styles in the early 1950's, more muscular and less tasteful modes of expression were being employed by rhythm and blues ensembles led by the likes of Bull Moose Jackson, Earl Bostic, Lynn Hope, King Kolax, Joe Morris and Screamin' Jay Hawkins. What these groups lacked in finesse they made up for in sheer red-blooded power. Their audiences were dancers and ravers who almost certainly knew nothing about jazz. Yet these bands were important to jazz for they spawned a legion of young musicians who graduated to jazz with a respect for the beat. Men such as the Turrentine brothers, George Tucker, Blue Mitchell, John Coltrane, Randy Weston and many others came up through the r&b ranks. Besides paving the way for hard bop, the Earl Bostics and the Eddie Vinsons opened the door to a wider acceptance by the general public for some really virile jazz combos—the Ammons Stitt band, Bennie Green's outfit, Tiny Bradshaw's aggregation and the wonderful James Moody unit heard on this album.

Moody, Bradshaw and the others tended to avoid using the word 'jazz' which was the kiss of death in the eyes of showbusiness at large. Instead they played the dance circuit and swung so hard that none of the customers complained. All they wanted was a beat and the fact that the saxophones of Moody, Stitt or Jug sounded a lot more subtle than say Bostic or Vinson never struck them. Thus by choosing not to wear a jazz button-hole, James Moody and others were able to satisfy themselves by playing what they wanted to play, and having a large, appreciative public into the bargain. Moody would slip in the occasional basic type of number (eg. **Jack Raggs**, heard in this collection, on which James gets into a rocking blues groove) just to keep everybody happy. As a result his band was never short of employment.

However, in the studio Moody's work tended to be more adventurous and although many of those dancers probably bought his **Prestige** records, so did bebop fans who had been digging him for years—since he first showed with Dizzy Gillespie in 1946.

After returning from Europe in 1951—and incidentally his European records are well documented on **Prestige—James Moody's Greatest Hits** (PR 7431), **More of James Moody's Greatest Hits** (PR 7441) and **The Paris Bebop Sessions** (PR 7605)—the saxophonist was signed by **Mercury** for two years. But late in 1953 James Moody became a **Prestige** recording artist.

During the next couple of years the band made seven sessions for the label and the first four of these, originally cut for 10" LP release, appear in this first volume of James Moody's **Workshop**. Two more volumes to complete the picture will be issued in due time. The personnel of the Moody band remained remarkably stable throughout this period with the horns and bassist John Lathan ever present. Sadik Hakim, formerly known as Argonne Thornton, played piano on the first date but by April, 1954, had been replaced by Jimmy Boyd who remained with Moody for the next three years. Drummer Joe Harris is present on Side A of this album. When he quit the band, the dependable Clarence Johnston began a five-year association with James on the **Blues In The Closet** date. Vocalist Eddie Jefferson, whose love and knowledge of Moody's music moved him to write lyrics for many solos by the saxophonist, stayed with the group through thick and thin. Besides being the singer, Eddie also acted as band and road manager. Jefferson's recent return to activity can be heard on **Body And Soul** (PR 7619) and also James Moody's latest album **Don't Look Away Now!** (PR 7625).

A brief re-cap on Moody's career up to the time of these sessions seems to be in order at this point. Born in Savannah, Georgia, on February 26, 1925, he made his first records (with Dizzy Gillespie) at the age of 21. On those small group sides were Dave Burns and Joe Harris. Moody played tenor sax and he continued to employ this horn during his two-year tenure with Dizzy's big band. From 1949-51 James lived and worked in Europe, dividing his time between France, Scandinavia and Switzerland. He took up alto sax and with the smaller horn cut a version of **I'm In The Mood For Love** in Sweden which became a hit in the USA. He returned to New York in the late summer of 1951, reformed a group and hit the road. By 1954 his playing, while still deeply rooted in Lester Young and Charlie Parker, had grown really personal and distinctive.

Moody's Men were for the most part old friends. Burns (trumpet), William 'Shep' Shepherd (trombone), Pee Wee Moore (baritone) and Harris were all buddies from the Gillespie days. Sadik Hakim was another pal while Clarence Johnston, Lathan and Jimmy Boyd were young men that James hand-picked. He wanted a swinging, straight-ahead rhythm section—and they were IT.

To arrange the music for these four sessions, James employed another youngster who, as a trumpeter with the Lionel Hampton Orchestra, had already made a name for himself in Europe the previous year. On numerous sides waxed by contingents from Hamp's organisation, the very fresh compositions and orchestrations by 21-year-old Quincy Delight Jones, Jr., had drawn extremely favorable comment on both sides of the Atlantic. Quincy made a sizeable contribution to enlarging the Moody book with such items as **Keepin' Up With Janesy, I'm Gone, Maady's Mood For Blues, Faster Jomes** (all on this album), **The Golden Touch**, and **Maady's Blue Again.** He also introduced James to tenor saxophonist Benny Golson who came up with **Blue Walk, The Strut, And You Called My Nome**, and **Big Men.**

The Moody line up had an individual sound, a big sound but never a brash one. At times it was reminiscent of Tadd Dameron's groups of the late 'forties, particularly when James added his alto to the ensemble. Though this was no hard and fast rule, Moody normally employed the smaller horn on ballads—**A Hundred Yeors From Todny, Over The Rainbaw** and so forth. The two takes of **It Might As Well Be Spring** are unique examples of how he would tackle the same tune with different horns on one day. They are both striking performances imbued with a wealth of genuine feeling. And which cut you prefer will probably be determined by whether you happen to be a tenor nut or an alto freak. The blues and Moody have been synonymous so while Woody Herman once led 'The Band That Plays The Blues', James had 'the band that played the blues as well as any other.' Try **Blue Wnik, Blues In The Closet** and **Jack Raggs** for three contrasting 12-bar performances. All outstanding in their own ways, as indeed is the carefree **I'm Gone.**

The reluxed **Keepin' Up With Janesy**, first done by Quincy with a big band featuring Clifford Brown and others in Paris, has a slightly different arrangement to the French version. The well drilled ensemble with Poe Wee Moore's baritone cutting through like a knife into butter, provide handsome backing to Moody's highly charged tenor solo.

Workshap, a Gil Fuller original cut by Moody for **Blue Note** in 1948, spotlights an Eddie Jefferson vocal with lyrics set to the old Moody solo. Eddie makes it a down story of lost love ('Since she's been gone away my life is so empty. All that I ever do is stay in my shop') and receives solid support from the band.

With some borrowed riffs from **Bags' Groove** in the introduction and back of Moody's tenor outing, **I'm Gone** is a happy, medium swinger that doesn't stop moving from start to fade. The tune crops up on a King Pleasure LP **Original Moody's Mood** (PR 7586).

James gives **A Hundred Years From Today** a very soulful reading, positive yet tasteful. Here the link with Dameron is strongest in the voicings and this is understandable because Tadd virtually made the song his property with his sensitive arrangement of it for Sarah Vaughan with Georgie Auld in 1946.

On **Jack Raggs** Moody propels his tenor into a stomping, rocking, blues groove that brings to mind the kind of bag Dexter and Wardell would get into. Pianist Boyd lays down his chords in the Dameron manner.

The usual glucose that plagues Harold Arlen's fine melody **Over The Rainbow** will not be found in Moody's unsentimental treatment. He effects a hard, almost Jackie McLeanish, tone and his spare, dramatic wailing gives the composition a new dimension. Boyd handles the unusual changes of the bridge. It never ceased to amaze Arlen that he managed to sneak this masterpiece past the Hollywood morons. In fact it was a close call—the tune was almost cut from **The Wizard of Oz** movie.

Mambo With Moody has a nice period flavor. Like the rhumba, tango and samba the mambo is old hat today—as a dance. But the rhythm is still stimulating. In this exciting track the band put their vocal chords to work as Pee Wee Moore and Moody (alto) deliver heated solos. Moore combines Sahib Shihab's tone with some of the ideas of Cecil Payne and really cooks.

The amusing **That Man O' Mine** with a hip vocal by Iona Wade has a jumping Moody tenor solo and apt trumpet growls by Dave Burns. This particular **Man** ('he is evil but he is fine') must have been **Filthy McNasty's** pop!

Appropriately prefaced by John Lathan's excellent bass solo, the Oscar Pettiford line **Blues In The Closet** continues with conversations between John and the band before three explosive choruses by James on tenor. Note his fluent double time passages in the third chorus. The out statement by the band includes a fitting quotation from **I Hear Music.**

Next is the tenor take of **It Might As Well Be Spring.** Moody all the way on this beautiful, lazy melody and the way he plays it, Spring is brought right into your home, regardless of what the seasons are doing outdoors. His view of **Spring** on alto is just as rewarding and passionate.

After these two matching portraits of Moody what could be more natural than a selection on which he uses each horn in turn? This is exactly what happens on the slow **Moody's Mood For Blues.** Lathan walks it in, Moody comes on for two choruses of alto and then three of tenor. Remember this item was made BK (before Kirk) and listeners were probably confused by James' crafty switch. In the last tenor chorus Moody pulls out a raunchy shake and completes his solo on the album's longest track with a whimsical stammer.

Faster James commences in a Dizzy Atmasphere and as the title suggests this is an up tempo over which Boyd, Dave Burns and the leader work out in confident style. The pace gradually increases during Moody's cohesive solo.

The smooth **Blue Walk** (echoes of **Darling I'm Growing Old!**) is sung in by Burns. Moody 'talks' to the band and they answer. James puts his tenor on display and delivers a cogent lesson on a **Blue Wolk** which is a lovely nature ramble. Burns sounds great in the restrained section.

I Got The Blues is Eddie Jefferson singing Moody's tenor solo on **Lester Leaps In** (the original is on **Prestige** 7431). This is a virtuoso vocal with lyrics that make sense. Moody has a brief spot on tenor—where the piano solo was on the old side.

This initial visit to the **Moody Workshap** concludes with James telling (on alto) that **Nobudy Knaws The Trouble I've Seen.** This is a calm, airy, unhurried statement and the arrangement is delicate and right.

Having spent close to an hour in the creative hive of art which was the **Jomes Mandy Wnrkshop**, many listeners will now be smacking their chops in anticipation of volumes 2 and 3. They might also be wondering why this splendid little band was grossly underrated in its day. Who knows? And at this point who cares because the music has survived and even **A Hundred Years From Today** nobody will be able to argue about its lasting validity.

Notes: Mark Gardner (June 1969)
Supervision: Bob Weinstock
Reissue produced by DON SCHLITTEN

JAMES MOOOY, alto sax, tenor sax; OAVE BURNS, trumpet; WILLIAM SHEPHERD, trombone; PEE WEE MOORE, baritone sax; SADIK HAKIM, piano; JOHN LATHAN, bass; JOE HARRIS, drums; EDDIE JEFFERSON, vocal*
(Recorded January 8, 1954)

Side A

1. KEEPIN' UP WITH JONESY	3:14
2. WORKSHOP*	3:08
3. I'M GONE	3:19
4. A HUNDRED YEARS FROM TOOAY	2:45

JAMES MOODY, alto sax, tenor sax; OAVE BURNS, trumpet; WILLIAM SHEPHERD, trombone; PEE WEE MOORE, baritone sax; JIMMY BOYO, piano; JOHN LATHAN, bass; JOE HARRIS, drums; IONA WAOE, vocal*
(Recorded April 12, 1954)

5. JACK RAGGS	2:40
6. OVER THE RAINBOW	3:03
7. MAMBO WITH MOOOY	4:07
8. THAT MAN O' MINE*	2:58

JAMES MOODY, alto sax, tenor sax; OAVE BURNS, trumpet; WILLIAM SHEPHERD, trombone; PEE WEE MOORE, baritone sax; JIMMY BOYD, piano; JOHN LATHAN, bass; CLARENCE JOHNSTON, drums
(Recarded September 13, 1954)

Side B

1. BLUES IN THE CLOSET	3:53
2. IT MIGHT AS WELL BE SPRING	3:53
3. IT MIGHT AS WELL BE SPRING	3:46
4. MOODY'S MOOD FOR BLUES	5:35

JAMES MOODY, alto sax, tenor sax; OAVE BURNS, trumpet; WILLIAM SHEPHERD, trombone; PEE WEE MOORE, baritone sax; JIMMY BOYD, piano; JOHN LATHAN, bass; CLARENCE JOHNSTON, drums; EOOIE JEFFERSON, vocal*
(Recorded January 28, 1955)

5. FASTER JAMES	3:38
6. BLUE WALK	3:11
7. I GOT THE BLUES*	2:44
8. NOBODY KNOWS THE TROUBLE I'VE SEEN	2:45

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1. LA HUANCHAQUEÑA - Zamba - 2:40 (Chilena Popular Salteña)
2. INTI-SUMAJ - Chacarera - 2:11 (Fortunato Juárez)
3. LA LLORONA - Zamba - 3:15 (J. L. Padula-G. Coria Peñaloza)
4. ZAMBA DE ENAMORAR - Zamba - 2:30 (Cayetano Saluzzi-Manuel J. Castillo)
5. EL SIESTERO - Escondido - 2:36 (Leocadio Del Carmen Torres-Marcelo Ferreyra)
6. BIENHAIGA MI TIERRA - Zamba - 3:12 (Ernesto Cabeza-Canqui Chazarreta)



LADO 2

1. LA CERRILLANA - Zamba - 2:54 (Marcos Tames-Abel Mónico Saravia)
2. DEL SILENCIO - Zamba - 3:35 (Arturo Dávalos)
3. RIO CALCHAQUI - Gato - 2:07 (Juan C. Saravia-Ernesto Cabeza)
4. ZAMBA DE LA AÑORANZA - Zamba - 3:32 (Atuto Mercao Soria)
5. CORAZONES PARTIDOS - Cueca - 3:00 (José Razzano-Saúl Salinas)
6. NOCHES DE TUCUMAN - Zamba - 3:11 (Alejandro Carrizo)

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Side A: Springtime in the Rockies

1. **OVERTURE**
   RUN LITTLE RAINDROP RUN
   Betty Grable, John Payne
2. **CIRI BIRI BIN**
   Harry James and his Orchestra
   I HAD THE CRAZIEST DREAM
   Helen Forrest, Harry James and his Orchestra
   YOU MADE ME LOVE YOU
   Harry James and his Orchestra
3. **RUN LITTLE RAINDROP RUN**
   Orchestra
4. **CHATTANOOGA CHOO CHOO**
   Carmen Miranda
5. **A POEM SET TO MUSIC**
   Orchestra
6. **TIC TAC DO MEU CORACAO**
   Carmen Miranda
7. **PAN AMERICANA JUBILEE**
   Betty Grable, John Payne, Carmen Miranda, Cesar Romero
   FINALE

Side B: Sweet Rosie O'Grady

1. **OVERTURE**
   WAITING AT THE CHURCH
   Betty Grable, Chorus
2. **MY HEART TELLS ME**
   Phil Regan, Betty Grable
3. **SWEET ROSIE O'GRADY**
   Robert Young
4. **THE WISHING WALTZ**
   Phil Regan, Chorus
   MY HEART TELLS ME (Reprise)
   Betty Grable
5. **TWO LITTLE GIRLS IN BLUE**
   Betty Grable, Robert Young
   LITTLE ANNIE ROONIE
   Betty Grable, Robert Young, Frank Orth
   SWEET ROSIE O'GRADY
   Betty Grable, Robert Young, Adolphe Menjou, Chorus
   GET YOUR POLICE GAZETTE
   Chorus
   SWEET ROSIE O'GRADY
   Betty Grable
6. **GOING TO THE COUNTRY FAIR**
   Betty Grable
   MY SAM
   Betty Grable
   FINALE

GRUPO FASCINACIÓN



TIBURÓN

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GRUPO FASCINACIÓN



TIBURÓN

Side A

1— **TIBURÓN** 5:00**
(J. Rivera-I. Conde)
2— **ERRORES** 4:20****
(Angel M. Santiago)
3— **YA NO PUEDO VERTE** 5:11***
(Miguel Maldonado)
4— **COSAS DE MI TIERRA** 4:45***
(Tommy Sánchez)

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Bobby Allende: Congas
Ivan "Palomita" Conde: Tres
Edwin Gonzales: Trumpet
Danny Jimenez: Trumpet
Pete Nater: Trumpet
Roberto Navarro: Piano
Sammy "Timbalón Pagan: Bongo & Bell
Johnny Rivera: Vocals
Abjud "Humpy" Troche: Bass
Vincent Velez Jr.: Baritone Sax
Ivan "Palomita" Conda, Edwin Gonzales,
Johnny Rivera: Chorus

Arrangements:
José Febles*
Roberto Navarro**
Sergio George***
Vincent Velez Jr.****
Danny Jimenez*****

We thank Ramón Rodriguez for his participation and support on this project.

Side B

1— **FASCINACIÓN** 4:28*
(Orlando Watusi)
2— **BUSCO UNA MUJER** 4:37**
(Tommy Sánchez)
3— **OLVIDA Y CANTA** 5:21*
(Charlie Donato)
4— **MUJER** 4:44*****
(Tommy Sánchez)

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O S C A R D'L E O N

A

HECHICERA (Florentino Padrón)	4:59
TAMBO (Silvestre Méndez)	4:40
QUEDATE NEGRA (Facundo Rivero)	4:56
POCO A POCO (José Claro Fumero)	3:39

B

SOBRE UN TEMA TRISTE (Adalberto Alvarez)	4:12
MIRA PA'ANI (Oscar Serfaty-Victor Mendoza)	5:03
LO MISMO (Bienvenido Julián Gutiérrez)	4:47
MI DELITO (Rafael Hernández)	4:15

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Daniel Silva	Bajo
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Dedico esta obra a los valores que día a día me motivan. A los que bien me quieren y a aquellos que no han podido hacerlo. A la música, que ha sido el puente maravilloso entre ustedes y yo. A las prodigiosas manos de los hacedores de los instrumentos que la producen. A sus intérpretes. A sus autores y arreglistas. A los que en el estudio, en cualquier forma, me asisten para el mejor resultado de una grabación. A quienes me transportan oportunamente para cumplir al requerimiento de mi público. A ti, que amablemente lees estas líneas. A mis hijos que a medida que crecen los veo integrarse a mi organización en forma entusiasta. A esas encantadoras personas de todas las edades, sexos y nacionalidades que siguen mis pasos y me apoyan, y a su brazo organizado: mis Fans. A los periodistas. A mis padres.

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LIVE SESSIONS 1943 / 1945

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TAKE THE "A" TRAIN – HAYFOOT STRAWFOOT – DON'T GET AROUND MUCH ANYMORE – SLIP OF THE LIP – LET THE ZOOMERS DROOL – BETWEEN THE DEVIL AND THE DEEP BLUE SEA – PERDIDO – ESQUIRE SWANK – BLUE SERGE – BUGLE BREAKS - I MISS YOUR KISS - OLD KING DOOJI - I CAN'T GET STARTED WITH YOU

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DUKE ELLINGTON

AND HIS ORCHESTRA

LIVE SESSIONS 1943/1945

SIDE A

1. **TAKE THE "A" TRAIN** (B. Strayhorn) (a)
2. **HAYFOOT STRAWFOOT** 3'08 (P. McGrane) (a)
3. **DON'T GET AROUND MUCH ANYMORE** 3'59 (D. Ellington) (a)
4. **SLIP OF THE LIP** 3'18 (D. R.) (a)
5. **BLUE SERGE** 4'02 (D. R.) (d)
6. **LET THE ZOOMERS DROOL** 4'56 (D. Ellington - J. Hodges) (d)
7. **BETWEEN THE DEVIL AND THE DEEP BLUE SEA** 3'45 (H. Arlen Koehler) (h)

SIDE B

1. **PERDIDO** 5'27 (Tizol - Duke - Lonk) (c)
2. **ESQUIRE SWANK** 3'42 (Ellington - Hodges) (f)
3. **BUGLE BREAKS** 2'54 (D. Ellington) (g)
4. **I MISS YOUR KISS** 3'02 (D. R.) (b)
5. **ACCENTUATE THE POSITIVE** 3'27 (D. R.) (b)
6. **OLD KING DOOJI** 2'35 (D. Ellington) (e)
7. **I CAN'T GET STARTED WITH YOU** 2'12 (Gershwin - Duke) (i)

NOTA

Ce disque a été réalisé d'après des enregistrements inédits datent de trente ans dont la qualité technique n'est evidemment pas perfaite. Nous avons procede à un minimum de corrections pour supprimer la plupart des tocs et craquements apparaissant sur le materiel d'origine. Toutefois, bien que les procédés actuels de filtrage le permettent, nous n'avons pas voulu eliminer totalement les bruits de surface afin de ne pas eltérer la sonorite originale de ces interpretations.

This record has been produced from hitherto unpublished recordings dating back thirty years, the quality of which is obviously not perfect We have made as few changes as possible, removing only the scretches, which appear on the original work Nevertheless, even though it is now possible to filter such recording, we did not wish to eliminate completley the surface noises in order not to destroy the original sound on these renderings

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Duke Ellington est certainement le seul jazzmen qui ait su cumuler parfaitement les fonctions de pianiste, compositeur, arrangeur et chef d'orchestre. Né à Washington en 1899, il commence à jouer du piano dans les Night-Clubs de New-York pour payer ses études d'architecte qu'il abandonne en 1920, afin de se consacrer à la musique. En 1924, il prend la direction du groupe "Les Washingtoniens" et se produit au Cotton Club jusqu'en 1932. Considéré dès lors comme le chef du meilleur des orchestres de jazz, il fut régulièrement sollicité pour des concerts et des tournées dans le monde entier, jusqu'à sa mort en mai 1974.
Duke Ellington est avec Louis Armstrong le plus important des créateurs de jazz. Alors que chez Armstrong, le génie se manifeste dans l'improvisation en soliste, Ellington donne le meilleur de lui-même avec son grand orchestre.
Le Blues tient une place de choix dans ses compositions, mais il est rehaussé par une orchestration somptueuse, un climat harmonique subtil et des alliages sonores d'une rare finesse.
Les Sessions originales que nous vous présentons ici ont été enregistrées entre 1943 et 1945. C'est l'époque considérée comme la plus riche en créations originales et la plus caractéristique du génie de Duke Ellington.

Duke Ellington is certainly the only jazzmen who has known perfectly how to cumulate the duties of a pianist, a composer, an arranger and a director of orchestra. Born in Washington, in 1899, he began to play the piano in the night-clubs of New-York to pay for his studies of architect which he gave up in 1920, so as to devote himself to music. In 1924, he became director of the group "The Washingtonians" and appeared at the Cotton Club till 1932. Considered from then on as the head of the best jazz orchestra, he was regulary asked for concerts and tours in all the world, until his death in May 1974
Duke Ellington is with Louis Armstrong the most important of the creators of jazz. The genius of Armstrong appears in the improvisations as a soloist, when Ellington gives the best of himself with his great orchestra.
The Blues has a place of choice in his compositions, but it is enhanced by a sumptuous orchestration, a subtle harmonic climate and some sonorous combinations of a rare delicacy.
The registerings that we offer here have been recorded between 1943 and 1945. It is the period judged as the richest of original creations and the most typical of the genius of Duke Ellington.

COLLECTIVE PERSONNEL :

(a) Wallace JONES, Rex STEWART, Harold BAKER (tpts), Ray NANCE (tpt/vcl), Sandy WILLIAMS, Juan TIZOL, Joe NANTON (tbns), Otto HAROWICK (alt), Sax MALLARO (cl/alt), Johnny HODGES (Alt), Ben WEBSTER (ten), Harry CARNEY (barl, Duke ELLINGTON (p), Fred GUY (g), Junior RAGLIN (b), Sonny GREER (dr.), New York, May 1st 1943.

(b) Shelton HEMPHILL, Taft JORDAN, Rex STEWART, Ray NANCE, William ANDERSON (tpts), Lawrence BROWN, Joe NANTON, Claude JONES (tbns), Otto HAROWICK (alt), Johnny HODGES (Alt), Jimmy HAMILTON (cl/ten), Al SEARS (ten), Harry CARNEY (bar), Duke ELLINGTON (p), Fred GUY (g), Junior RAGLIN (b), Sonny GREER (dr), Joya SHERRILL (vcl), New York, May 12, 1945.

(c) As (b), SHERRILL out, Detroit, May 19, 1945.

(d) As (c), EVANSVILLE, Ind., June 16, 1945.

(e) As (c). New York, June 30, 1945.

(f) As (c), Boston, July 14, 1945.

(g) As (c), New York, August 18, 1945.

(h) As (c) but Sidney CATLETT may be the drummer. New York, October 13, 1945.

(i) Taft JORDAN, Francis WILLIAMS, Shelton HEMPHILL, William ANDERSON, Reunald JONES (tpts), Claude JONES, Wilbur De PARIS, Lawrence BROWN (tbns), Russell PROCOPE (cl/alt), Jimmy HAMILTON (Cl/ten), Johnny HODGES (alt), Al SEARS (ten), Harry CARNEY (bar), Duke ELLINGTON (p), Fred GUY (g), Wilson MEYERS (b), Sonny GREER (dr), New York, December 1945

MUSIDISC — COLLECTION JAZZ ANTHOLOGY — 33 T 30 CM

JA 5101 — ERROLL GARNER'S historical first recording 1944.
JA 5102 — LOUIS ARMSTRONG - The Immortal live sessions 1944-1947.
JA 5103 — DUKE ELLINGTON & His orchestra - Inédits 1943-1945.
JA 5104 — FATS WALLER - Piano - organ - vocal - orch. - Inédits 1943.
JA 5105 — COUNT BASIE and his orchestra - Inédits.
JA 5106 — OON BYAS/ERROLL GARNER/SLAM STEWART - 1945
JA 5107 — LIONEL HAMPTON BIG BAND - Inédits.
JA 510B — CHARLIE PARKER - Live sessions 1947.
JA 5109 — SIONEY BECHET/MUGGSY SPANIER/REX STEWART - 1940.
JA 5110 — LESTER YOUNG - Jammin' the blues 1943
JA 5111 — ART TATUM - Live sessions 1940-1941
JA 5112 — JIMMIE LUNCEFORD and his orchestra - Inédits 1942-1943.
JA 5113 — CHICK WEBB and his orchestra - Inédits 1937-1939.
JA 5114 — BENNY GOODMAN and his orchestra - Inédits 1B37-1939.
JA 5115 — GENE KRUPA and his orchestra - Inédits 1946-1947.
JA 5116 — LOUIS ARMSTRONG/FATS WALLER - Inédits 193B.
JA 6117 — DUKE ELLINGTON and his orchestra - Live Carnegie Hall 1943.
JA 511B — TOMMY DORSEY and his orchestra - Inédits 1946-1947.
JA 5119 — JELLY ROLL MORTON - Piano - Blues and rag - 1924-1927.
JA 5120 — JAMES P. JOHNSON - Piano Rolls 1920-1924.
JA 5121 — OON BYAS LIVE AT MINTON'S - 1941.
JA 5122 — CHARLIE CHRISTIAN LIVE AT MINTON'S.
JA 5123 — BENNY CARTER IN HOLLYWOOD - Live sessions 1943-1945.
JA 5124 — DUKE ELLINGTON - Live sessions 1943-1945.
JA 5125 — PETE SEEGER - Road to Eilat.
JA 5126 — COLEMAN HAWKINS - Live sessions at the Savoy Ballroom 1940
JA 5127 — BIG BILL BROONZY - See See Rider - Sixteen tons.
JA 612B — SONNY ROLLINS.
JA 6129 — FATS NAVARRO MEMORIAL.
JA 6130 — MODERN JAZZ QUARTET - First recording.
JA 5131 — CHARLIE SHAVERS and his orchestra - 1960.
JA 5132 — WILD BILL DAVIS - ORGAN - 1959
JA 5133 — ANDY KIRK and his twelve clouds of joy - Live sessions 1937

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Maelo
El Sonero Mayor



Ismael Rivera Y Sus Cachimbos

Side A

Me Tienes Loco
Dueña De Mi Inspiracion*
Suena El Bongo
Cachita

Side B

A Bailar Mi Bomba
Dime La Verdad
Si No Te Veo Mas
A Quilo El Bombon

BIS
LP-103 STEREO

THE NORWEGIAN FLUTE

Per Øien, flute

THE NORWEGIAN CHAMBER ORCHESTRA



SPARRE OLSEN: Serenade for Flute & Strings
ANNE-MARIE ØRBECK: Pastorale & Allegro

FINN MORTENSEN: Sonata for Solo Flute
ØISTEIN SOMMERFELDT: Spring Tunes



PER ØIEN er født i Bergen og har studert i Bergen, Oslo og i utlandet med bl.a. *Hans Stenseth, Ørnulf Gulbransen, Aurèle Nicolet* og *Marcel Moyse*. I 1965 mottok han Prinsesse Astrids Musikkpris.

Per Øien har tidligere spilt i Musikselskabet Harmoniens Orkester og Kringkastingsorkestret og har hatt en rekke solistoppdrag med alle landets ledende orkestre. Fra 1967 har han vært solofløytist i Filharmonisk Selskaps Orkester og er ansatt som lektor på Norges Musikkhøgskole i Oslo.

Som solist og medlem av Den Norske Blåsekvintett har Per Øien gitt flere konserter i Skandinavia og i det øvrige utland. Han har uroppført en rekke norske komposisjoner for fløyte, hvorav flere er tilegnet ham.

PER ØIEN was born in Bergen, Norway and studied in Bergen, Oslo and abroad with, among others, *Hans Stenseth, Ørnulf Gulbransen, Aurèle Nicolet* and *Marcel Moyse*. In 1965 he was awarded Princess Astrid's Music Prize.

Per Øien has played in the Bergen Symphony Orchestra and in the Norwegian Radio Orchestra and has appeared as a soloist on many occasions with Norway's leading orchestras. Since 1967 he has been principal flutist with the Oslo Philharmonic Orchestra and is also a lecturer at the Norwegian College of Music in Oslo.

As a soloist and as a member of the Norwegian Wind Quintet Per Øien has performed numerous concerts in Scandinavia and elsewhere. He has given first performances of a number of works by Norwegian composers, several of whom have dedicated works to him.

PER ØIEN ist in Bergen, Norwegen, geboren. Seine Flötenstudien absolvierte er in Bergen, Oslo und im Ausland, u.A. bei *Hans Stenseth, Ørnulf Gulbransen, Aurèle Nicolet* und *Marcel Moyse*. 1965 erhielt er den Musikpreis der Prinzessin Astrid.

Per Øien ist Mitglied des Orchesters der Musikselskabet Harmonien (Bergen), sowie des Rundfunk-Sinfonieorchesters in Oslo gewesen; ausserdem hat er solistische Aufträge bei allen führenden norwegischen Orchestern gehabt. Ab 1967 ist er Soloflötist des Osloer Philharmonischen Orchesters gewesen. Er ist Professor an der Norwegischen Musikhochschule zu O[illegible]

Als Solist und als M[illegible]er-quintetts hat Per Øien [illegible]nd viele Konzerte gegeben [illegible]er Flötanwerke uraufgefü[illegible]ge-widmet sind.

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WFBG

Heavy Hits

Solid Gold Volume 1





Wes Maley

WFBG
Heavy Hits
Solid Gold Volume 1

Side A

ELUSIVE BUTTERFLY	Bob Lind
CHAPEL OF LOVE	Dixie-Cups
TOSSIN' AN' TURNIN'	Bobby Lewis
WHAT'S YOUR NAME	Don and Juan
EXPRESSWAY TO YOUR HEART	Soul Survivors
I LOVE HOW YOU LOVE ME	The Paris
LEADER OF THE PACK	Shangri-las
PRETTY LITTLE ANGEL EYES	Curtis Lee
I'M YOUR PUPPET	James and Bobby Purify
TILL	Angels

Side B

COOL JERK	Capitols
THOSE OLDIES BUT GOODIES	Little Caeser and the Romans
LITTLE GIRL	Syndicate of Sound
SEE YOU IN SEPTEMBER	Happenings
THE CHEATER	Bob Kuban
DONNA	Ritchie Valens
RUNAWAY	Del Shannon
MY TRUE STORY	The Jive Five
LAST KISS	J. Frank Wilson
SAD GIRL	Jay Wiggins



Lee Jeffries



Pete McCoy

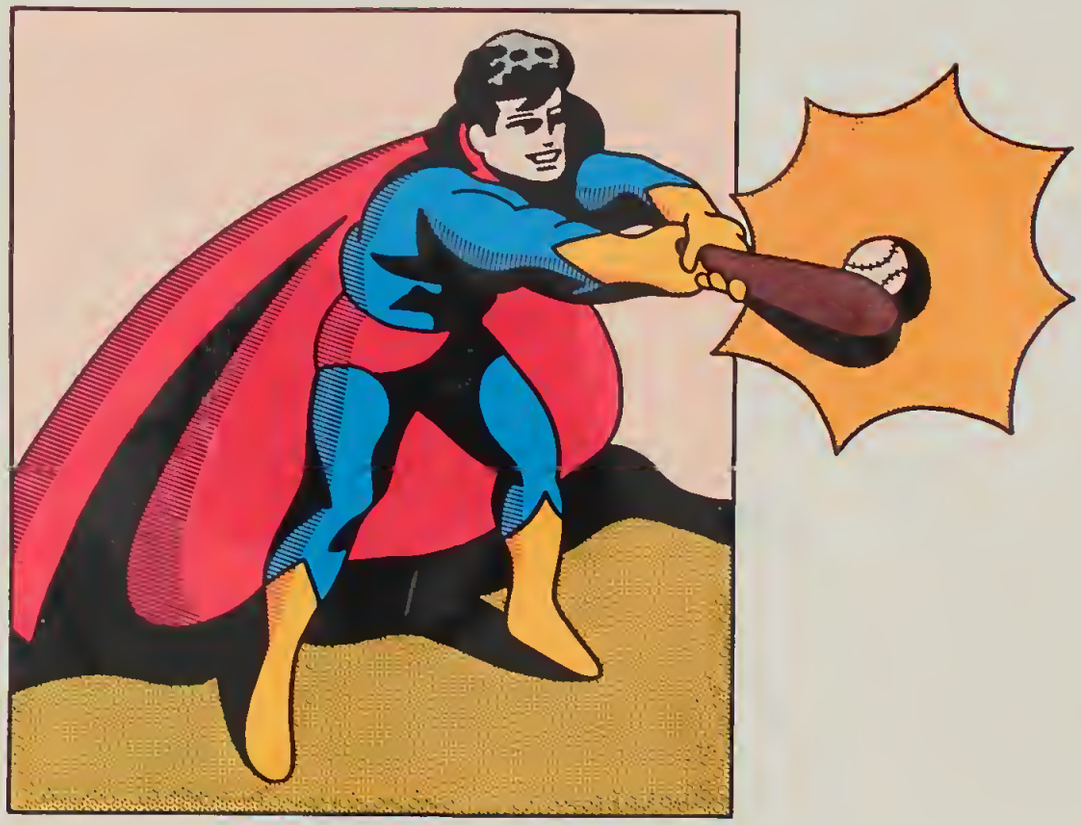


Bill Rock

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129 Hit Power WFBG Radio

WKY'S SUPER OLDIE HITS OF THE PAST • VOL.1



LOST NITE LP-130 /MONO

WIXY'S

SUPER OLDIE HITS OF THE PAST VOL. I



LARRY MORROW: *Larry "The Duker" Morrow who comes to WIXY from Michigan handles the WIXY airwaves from 9:00 AM to 1:00 PM. His easy going style charms the gals at home and he entertains them with his "Larry, Larry Whats in the Box?" and "What's Cooking?" contests.*

DICK KEMP: *Dick "The Wilde Childe" Kemp, bellows, sings and rocks his way through his 8:00 to Midnight slot. He and his faithful dog Tanja take dedications.*

MIKE REINERI: *Our newest addition is our "Mean in the Morning" man, Mike Reineri, who will argue with anyone about anything. Mike, who just arrived from Jacksonville, Florida looks a lot like Woody Allen and has a beautifully dry sense of humor. Mike is heard from 5:30 to 9:00 AM.*

JERRY BROOKE: *Father of the "Brookeburger", two records back to back, Jerry joined us from California to be our afternoon man from 1:00 to 4:00 PM. Because of his experience in Hollywood, his show has a "show business" flair.*

LOU "KING" KIRBY: *Lou came to us from the Lone Star State, and is the perfect example of the "long Tall Texan". Known for his mod clothes, long hair and crown, the King takes over from 4:00 to 8:00 PM with a style of broadcasting he calls "sophisticated rock".*

BOBBY MAGIC: *Bobby's Magic at Midnight. When Bobby Magic hits the air at midnight, Cleveland's largest night owl audience climbs aboard the Magic Carpet for the all-night ride. Bobby's Magic at Midnight show runs to 5:30 AM.*

side one

BRISTOL STOMP....Dovells.....Kalmann (ASCAP)
RESCUE ME .Fontella Bass.....Chevis (BMI)
HANKY-PANKY..Tommy James & The Shondells T-M (BMI)
CHAPEL OF LOVE.....Dixie Cups.....Trio (BMI)
I FOUGHT THE LAW Bob Fuller Four .....Acuff-Rose (BMI)
RHYTHM OF THE RAIN .Cascades .Sherman-Devorzon (BMI)
G.T.O..Ronnie & The Daytona's.....Buckhorn (BMI)
RUNAROUND SUE. Dion ..... Schwartz & Disal (ASCAP)
LEADER OF THE PACK Shangri-La's Tendertone-Trio (BMI)
SEE YOU IN SEPTEMBER . . Happenings ..Vibar (ASCAP)

side two

LITTLE GIRL...Syndicate Of Sound .....Duane-Aim (BMI)
WILL YOU LOVE ME TOMORROW .Shirelles.....Aldon (BMI)
SURFIN' BIRD .Trashmen.....Willong (BMI)
96 TEARS ? And The Mysterians .....Ed Arguello (BMI)
RUNAWAY... Del Shannon.....Vicki-Noma (BMI)
LIAR, LIAR .Cast-aways .....Celann (BMI)
BETTER MAN THAN I.Terry Knight.....Dartmouth(ASCAP)
BOY FROM NEW YORK CITY . Ad Libs.....Trio (BMI)
LAST KISS..... J. Frank Wilson ..... Boblo (BMI)
SALLY GO ROUND THE ROSES....Jaynettes....Winlyn (BMI)

SILVER CHALICE USA

RECORDS

NW-M370-12



GEORGE VICTORY / MAUREEN THOMAS

"GLAD I CAN HELP"



NW-M370-12

GEORGE VICTORY / MAUREEN THOMAS

"GLAD I CAN HELP"

AS I VIEW THE YEARS THAT PASSED
SO VIVID AS THE DAY BEFORE THE LAST
BLESSED LAND OF WOOD AND WATER
ECHOED SOUNDS OF CHEERFULL LAUGHTER
SWEET MEMORIES FILLED WITHOUT REFRAIN
AND NOW DISDAIN, REMORSE AND PAIN

GLAD I CAN HELP TO MAKE THINGS BETTER
GLAD I CAN HELP TO MAKE THINGS
BRIGHTER
WANNA SEE IT....WANNA SEE IT
THE WAY IT USED TO BE
GLAD I CAN HELP TO MAKE THINGS BETTER

AS THE YEARS GO BY....SUFFERANCE PERSIST
WE NEED EDUCATION, HEALTH CONDITION,
MORE CARE FOR TOTAL BLISS
DEPLORABLE SOCIAL STANDARD MUST
BE AMENDED
REVAMP THE SYSTEM THAT WAS
NOT INTENDED
IT'S TIME, OH TIME, TO GATHER THE MASS
LET THE FUTURE BE BRIGHTER....
RE-CULTIVATE THE PAST
SO I SAY....

"....I EXUDE CHARM, GRACE AND CONFIDENCE....
I'M A FIRM BELIEVER IN POSITIVE THINKING
BASED ON MY SOCIAL AND SPIRITUAL VALUES.
I'M MOTIVATED BY VALUES SUCH AS 'WHAT
MIND CAN CONCEIVE, MAN CAN ACHIEVE'.
IT'S MORE LIKE ONE OF MY LIFE'S
PHILOSOPHY....THE FOUNDING OF CONCERNED
JAMAICAN CITIZENS AND FRIENDS IS ONE OF
MY GREATEST ACHIEVEMENTS. IT AFFORDED
THE PEOPLE, ESPECIALLY THOSE IN THE
WEST INDIAN COMMUNITY, A GREATER SENSE
OF SECURITY AND CONTRIBUTED TO A NEW
SPIRIT OF UNITY AMONG THEM".

CARL B. MOXIE

LYRICS - CARL B. MOXIE

PIANO & STRINGS - WAYNE KIRTON

BASS, SYNTHEFF, FLUTE - GEORGE VICTORY

GUITARS & DRUM PRGM - GEORGE VICTORY

LEAD VOCALS - GEORGE VICTORY-
MAUREEN THOMAS

BACK VOCALS - G. VICTORY-MAUREEN
THOMAS - KEITH "DESIGNER" PRESCOTT

SAXOPHONE - CEDRIC "IMRIDIM" BROOKS

DIALOGUE - CARL B. MOXIE

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RADIO RECORDS, INC.

RR 19305

Side 1

Suggested Cuts	Time
☐ **She's Gone** Ninedan Music Co., BMI	3:30
☐ **Don't Take It Awey** Irving Music, Inc./Denor Music, BMI.	3:59
☐ **I Wenna See You Right Now** Nineden Music Co., BMI.	3:04
☐ **Whet A Day This Has Been** Muscle Shoels Sound Publishing Co., Inc., BMI.	3:44
☐ **I Can't Understend** Kayvette Music Inc., BMI	4:03

Side 2

Suggested Cuts	Time
☐ **I Tried It All** Irving Music, Inc./Cockrell Music, BMI	3:30
☐ **I'll Be Your Sunshine** Almo Music Corp., ASCAP.	4:48
☐ **My Love Wes Sleeping** Screen Gems—EMI Music Inc./Bleckwood Music Inc., BMI.	3:24
☐ **Wheels** Kayvette Music Inc., BMI.	3:52
☐ **Body Power** Nineden Music Co., BMI.	3:03

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SIDE ONE

SHE'S GONE
DON'T TAKE IT AWAY
I WANNA SEE YOU RIGHT NOW
WHAT A DAY THIS HAS BEEN
I CAN'T UNDERSTAND

SIDE TWO

I TRIED IT ALL
I'LL BE YOUR SUNSHINE
MY LOVE WAS SLEEPING
WHEELS
BODY POWER

All Lead & Background Vocals by Wilson Pickett & Walter Murphy
Recorded at Muscle Shoals Sound Studio with
The Muscle Shoals Rhythm Section & Horns
String arrangements by Mike Lewis
Recorded at Criteria Recording Studios
Remixed at The Sound Shop, Engineered by Ernie Winfrey
Mastered at Sterling Sound, Engineered by George Marino
PRODUCED BY BRAD SHAPIRO for AARON BRADLEY PRODUCTIONS
Photography: Jim McGuire
Art direction: Bob Defrin

Special thanks to: Dick Kline & Freddie Haayen for their great ears

RR 19305

A Warner Communications Company

VOLUME
TWO

LES 4057



Side A

WAKE UP LITTLE SUZY
THE EVERLY BROTHERS

FOR YOUR PRECIOUS LOVE
JERRY BUTLER & BETTY EVERETT

A TEENAGER IN LOVE
DION & THE BELMONTS

THERE'S A MOON OUT TONIGHT
THE CAPRIS

RUNAWAY
DEL SHANNON

BOBBY'S GIRL
MARCIE BLAINE

A LITTLE BIT O' SOUL
THE MUSIC EXPLOSION

WHAT'S YOUR NAME
DON & JUAN

Side B

I FOUGHT THE LAW
BOBBY FULLER

EVERYTHING IS BEAUTIFUL
RAY STEVENS

HE'S SO FINE
THE CHIFFONS

RAINDROPS
DEE CLARK

LOVERS WHO WANDER
DION

MOON RIVER
JERRY BUTLER

DENISE
RANDY & THE RAINBOWS

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MONSEY, NEW YORK 10952

ALBUM DESIGN BY HEMU AGGARWAL,
ART PRODUCTION BY AQ GRAPHICS INC

MONO-EX 5132

PRESENTANDO

JORGE VALENTE

con MARIACHI

LOVE IN MEXICO

No Digas Tonterías ☛ Labios Ajenos ☛ Por Algo ☛ Sabor a Nada
Enemigos ☛ Sin Explicaciones ☛ Poquita Fe ☛ Te Lo Debo a Ti
Te Sigo Amando ☛ Te Reto a Todo ☛ Duda de Amor ☛ Que Valor



EX 5132

COLUMBIA

PRESENTANDO

JORGE VALENTE

con MARIACHI

LOVE IN MEXICO

Sabor a Nada · Enemigos · Poquita Fe · Labios Ajenos · Te Lo Debo a Ti · Te Sigo Amando
Te Reto a Todo · Sin Explicaciones · Por Algo · No Digas Tonterias · Duda de Amor · Que Valor

JORGE VALENTE CON MARIACHI represents the Columbia Records debut of Jorge Valente, a new and exciting voice from Mexico. Not long ago, Alfredo Gil, a member of Columbia's famous recording group, Trio Los Panchos, heard Valente singing in a club in Mexico City. Gil was so impressed with the Valente voice and personality that he took Jorge to Columbia's local recording studio. The audition was successful and enthusiastic executives signed Jorge to a contract on the spot. This album is the result of that happy joining of talent and discovery.

Jorge Valente was born near Guadalajara; later, he moved to Mexico City, today's center of Latin-American musical activity. Adding a natural vocal gift to valuable experience in public performance, Jorge has developed a suave singing style not unlike that of Javier Solis.

Columbia Records is proud—and delighted—to present for the first time on records *north* of the border, another Mexican star, Jorge Valente, singing boleros—with mariachi accompaniment.

NOT FOR SALE

THE MUSIC OF MEXICO ON COLUMBIA RECORDS:



EX 5115/ES 1815*



EX 5114



EX 5112



EX 5110/ES 1810* *Stereo

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SIDE I			SIDE II		
1	SABOR A NADA—A.M.R.A. for SADAIC	2:35	1	TE RETO A TODO	2:47
2	ENEMIGOS—Peer International Corp. (BMI)	3:05	2	SIN EXPLICACIONES—Peer International Corp. (BMI)	2:52
3	POQUITA FE—Edw. B. Marks Music Corp. (BMI)	2:36	3	POR ALGO—Morro Music Corp. (BMI)	2:10
4	LABIOS AJENOS	3:00	4	NO DIGAS TONTERIAS—Morro Music Corp. (BMI)	2:27
5	TE LO DEBO A TI—Peer International Corp. (BMI)	2:45	5	DUDA DE AMOR—Morro Music Corp. (BMI)	2:17
6	TE SIGO AMANDO	2:34	6	QUE VALOR	2:25

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TRUCK BACK



All star line-up





1) TRUCK BACK
* SHAGGY WONDER

2) I'M ALRIGHT
* JOHNNY OSBOURNE

3) TOO MUCH GUN
* CAPLETON

20 MAN DEAD
* CUTTY RANKS & TONY REBEL

I'M YOUR PUPPET
* PEACHES

EVERYBODY
* SINGING MELODY & TUFFEST VERSION

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TRACKS LAID BY: CLEEVIE & DANNY BROWNE
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RECORDED & MIXED AT: GROVE MUSIC RECORDING STUDIO OCHO RIOS JAMAICA, W.I.
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1991
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madeleine

marks





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IN ASSOCIATION WITH
MIKE PICCIRILLO
FOR GEORGE TOBIN
PRODUCTIONS, INC.
ARRANGED BY GEORGE TOBIN
AND MIKE PICCIRILLO

GUITARS: MIKE PICCIRILLO
KEYBOARDS: BILL CUOMO
BASS: ERIC NELSON
DRUMS: CRAIG KRAMPF
SYNTHESIZERS:
MIKE PICCIRILLO
STEEL GUITAR:
PATRICK BOLEN
BACKGROUND VOCALS:
MADELEINE MARKS,
MIKE PICCIRILLO,
PATRICK BOLEN

Direction for GTP:
Gary Gaetzman

Recorded and Mixed at
Studio Sound Recorders,
North Hollywood, California
Engineered by
Howard Lee Wolen
and Mark Wolfson
Second Engineer: Richie Griffin
Mixed by George Tobin
and Mike Piccirillo
Production Coordinator:
Lisa Marie
A&R Coordination: Kathy Miller
Photography: Jim Shea
Design: Mike Daud

0 7863-53991-1

AFL1-3991
STEREO


Tony
Sciuto
Island
Nights





SIDE ONE

island nights theme

island nights

hold back the night

you've got a license
(to drive me crazy)

cafe L.A.

SIDE TWO

trapeze

angel

captain wonderful

street dancer

butterfly

Produced by Steve Dorff
Management and Direction by Frank Serio

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Epic

Side One

ISLAND NIGHTS THEME
Music by Tony Sciuto

(Instrumental)

ISLAND NIGHTS
Music by Tony Sciuto and Lyrics by
Sammy Egerin

Night tucked in your pocket
Neon in your soul
Tattooed leather gypsy
You know what your future holds

Soda and bad whiskey
Burned out saxophone gently moans
Die on 42nd
Let Broadway sell you for a song

(Chorus)
Island Nights
You're blinded by the lights
Can't shake those island nights
Hold on tight
Don't try to break the ice
Or you could lose your life
Those island nights

Nothing grows in Harlem
Nothing ever will
Disco keeps you dancing
Now you are dressed up to kill
Come up from the country
Star struck runaway, got to pay
Selling it for small change
Just keeps you running away

(Repeat Chorus)

The sirens scream
Shatters skyline dreams
On the back street
This 9 to 5
Jungles just too jive
You sold your soul
The day you bought the lie

(Repeat Chorus)

LEAD GUITAR TONY SCIUTO
GUITARS BEN BENAY AND TOM ROTELLA
KEYBOARDS BILL CUOMO AND TONY SCIUTO
BASS MICHAEL SCIUTO
DRUMS ED GREENE
PERCUSSION STEVE WAREHIME AND JOHN RAINES
BACKGROUND VOCALS GINGER BLAKE
VENETTA FIELDS AND SHIRLEY MATHEWS

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HOLD BACK THE NIGHT
Music by Tony Sciuto and Lyrics by
Sammy Egerin

Silk sheets and velvet nights
Soaring the depths & heights
Love is the flight and you are the one
Alive on the fringe of bliss
Born for a night like this
We came together forever young

(Chorus)
It was good it was right
And we held on tight
We tried to hold back the night
Tried to hold back the night
Every touch made us feel
Nothing else was real
We tried to hold back the night
Tried to hold back the night

Would I still find you there
Would morning hear my prayer
Would I still feel your heart
close to mine
Say you won't leave until
We make the night stand still
No strangers to love
feeling like the first time

(Repeat Chorus)

We heard the noise fill the street
Watched morning fall at our feet
Light on the shade nowhere to run
Then from the ashes we rose
You kissed my eyes gently closed
And there in the sun we melted as one

LEAD GUITAR TONY SCIUTO
GUITARS BEN BENAY AND TOM ROTELLA
KEYBOARDS BILL CUOMO AND
GARY GRIFFIN
BASS MIKE PORCARO
DRUMS RON TUTT
PERCUSSION STEVE WAREHIME AND
JOHN RAINES
BACKGROUND VOCALS TONY SCIUTO
JOE CHEMAY, CURT BETCHER AND
PETER NOONE

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YOU'VE GOT A LICENSE
(TO DRIVE ME CRAZY)
Music by Tony Sciuto and Lyrics by
Sammy Egerin

Mone Lise se tongue in cheek
Sessy vision patch denim blue
Wide-eyed hung on her own mystique
You haven't a clue

Valentino's in double knit
Tango by in fantasy flight
Jukebox romeo would sell his soul
For just one night

You got a license to drive me crazy
You got a license to drive me crazy

Bogart smiles on a cameo
Scarfed around the night's neon cape
Gucci boa wrapped around my heart
Watching it break

X-ray eyes staring right through me
Chiffon teases in the dark
Jacks & jokers running wild
For the queen of hearts

You got a license to drive me crazy
You got a license to drive me crazy

Am I spinning my wheels
On a dead end ahead
Are the lights ever green
Are the lights always red
You're in the drivers seat
If it's a onewey street
Am I going the wrong way

LEAD GUITAR TONY SCIUTO
GUITARS STEVE LUKATHER AND
TOM ROTELLA
KEYBOARDS TONY SCIUTO AND BILL
CUOMO
BASS MICHAEL SCIUTO
DRUMS ED GREENE
PERCUSSION STEVE WAREHIME AND
JOHN RAINES
BACKGROUND VOCALS TONY SCIUTO
AND MICHAEL SCIUTO

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CAFE L.A.
Music by Tony Sciuto and Lyrics by
Sammy Egerin

I wanted to live the life of a jazz man
Sleep on a cold roof and play something warm
When I feel life's music go through me
I blow it out the end of my horn

And I buy dark glasses,
and hung with the losers
Run all the red lights on cut-rate rose'
Make all the wrong turns,
knock on the closed doors
Till I find the key my soul wants to play

I drink Cappuccino
Sing with the trio
Play bad piano
Sleep the whole day
I smoke myself crazy
Living on maybe
I'm wasting away, at the Cafe L.A.

All of the young girls
know me by first name
I jam in their doorways
and drink myself blind
I work on the swingshift,
smile for the ladies
One eye on the clock
waiting for the big time

GUITARS TONY SCIUTO AND LARRY HERBSTRITT
KEYBOARDS TONY SCIUTO
BASS MICHAEL SCIUTO
DRUMS ED GREENE
PERCUSSION STEVE WAREHIME AND JOHN RAINES
SAX TOM SCOTT
FLUGELHORN CHUCK FINDLEY
BACKGROUND VOCALS TONY SCIUTO AND MICHAEL SCIUTO

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Side Two

TRAPEZE
Music by Tony Sciuto and Lyrics by
Sammy Egerin

Get your kicks
Turning flips, walking on a tightrope
Send the clowns
To pull you down,
laughing at your bad joke
When the spotlight blinds you
It gets lonely, now you found
Trapeze it's a long way down

Curtains down
Take your bow,
send up another smoke screen
Hold your breath
The crowd is deaf,
keep screaming it's a bad dream
And when you're looking down
on all their faces, turn around
Trapeze it's a long way down

All my life I lived for the show
But they kept pushing me higher
I get so afraid, I can't let them know,
Cause if I lose my grip
I can't afford to slip
They got me hanging on the wire

Night and day
Work to play through the beer cans
and the laughter
They steal your net
Don't forget,
there's two ways on a ladder
They buy your love for a song
When it's over, they'll take your crown
Trapeze it's a long way down

LEAD GUITAR TONY SCIUTO
GUITARS LARRY HERBSTRITT AND
TOM ROTELLA
KEYBOARDS BILL CUOMO
BASS SCOTT EDWARDS
DRUMS ED GREENE
BACKGROUND VOCALS TONY SCIUTO
LARRY HERBSTRITT AND MICHAEL SCIUTO

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ANGEL
Music by Tony Sciuto and Lyrics by
Sammy Egerin

Angel left this morning
Didn't give me any warning
When she left I never heard her slam the door
The sweet scent of her perfume
Still filling up my bedroom
Angels gone heavens not the same anymore

(Chorus)
Now my heaven's not the same
It's lonely angel without you
You took my heaven away
Angel what can I do
Sell my soul to the devil
That's what your love is worth
Til you're back with me Angel
I'm living a hell here on earth

Looking in the mirror
It's not getting any clearer
Staring at your picture scattered on the floor
So I pour a little faster
But the bottle doesn't answer
Fell to earth hurting from the night before

(Repeat Chorus)

Need a shave & shower
Try to fight the lonely hours
Reaching for a pillow
Trying not to cry
But this room seems large & empty
Angel since you left me
Wonder why you never stopped
to say good-bye

(Repeat Chorus)

LEAD GUITAR TONY SCIUTO
GUITARS LARRY HERBSTRITT AND TOM ROTELLA
KEYBOARDS BILL CUOMO AND GARY GRIFFIN
BASS MICHAEL SCIUTO
DRUMS RON TUTT
BACKGROUND VOCALS GINGER BLAKE
VENETTA FIELDS AND SHIRLEY MATHEWS

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CAPTAIN WONDERFUL
Music by Tony Sciuto and Lyrics by
Sammy Egerin

Captain Wonderful
Please turn the lights out tonight
The wife's been staying up late
studying your window
You've been seeing too many x-rated movies
Captain Wonderful that's not so wonderful
So pull down the shades real tight
And say goodnight

Satin super flash your leather pants
Fit skin tight
Turning every trick
with a crack of your black whip
You've been steaming her glasses
with your porno antics
Captain Wonderful that's not so wonderful
So pull down the shades real tight
And say goodnight

Night after night
She just sits and she watches
Counting the notches on your water bed
How I wish it were sheep instead

Night after night
In your silk gartered stockings
He knows she's watching
All those things he does
Oh how I wish I was

Captain Wonderful
When all your fantasies take flight
The lights on your super 8 capture her fancy
Your mattress acrobatics
Are making life crazy
Captain Wonderful that's not so wonderful
So pull down the shades real tight
And say goodnight!

LEAD GUITAR TONY SCIUTO
GUITARS BEN BENAY AND TOM ROTELLA
KEYBOARDS BILL CUOMO
BASS MICHAEL SCIUTO
DRUMS ED GREENE
SYNTHESIZER STEVE DORFF
SAX TOM SCOTT AND JIM HORN
STEEL GUITAR JAYDEE MANESS

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STREET DANCER
Music and Lyrics by Tony Sciuto, Sammy
Egerin and Steve Wareheime

Sidewalks and small talk
Closed down your old haunts
Lamplight burns out in the cold [illegible]
Coffee laced brandy
Can't keep the chill away

Tossed by the wayside
Nights on the downslide
Your life's sailing on a wind blowing [illegible]
Like a torn paper
Dancing in the dirty breeze

(Chorus)
Night fades away
Daylight's starting to break
Shadows run from the shade
Street Dancer
Night music sweet
And there's no time to sleep
Cause you might miss the beat
Street Dancer
Dead on your feet
Life's on the downstroke
Street wise and flat broke
In a doorway where the light never shines
Pennies for your thoughts
Never bought you too much time

Can't find your hustle
Lost in the shuffle
Just a cattail in life's rocking chair
Street keeps you dancing
Morning comes you're still nowhere

(Repeat Chorus)

GUITARS TONY SCIUTO
KEYBOARDS TONY SCIUTO
BASS MICHAEL SCIUTO
DRUMS ED GREENE
PERCUSSION STEVE WAREHIME AND JOHN RAINES

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BUTTERFLY
Music by Tony Sciuto and Lyrics by
Sammy Egerin

Butterfly it's time
we called this time our own
Break the chains
and rearrange the time we've known
You came into my life
so warm and gently
When I was lost, you found me
built around me
Sweet serenity

Poetry and melody would never do
Butterfly I give my song my world to you
You set my life to song when I was lonely
Spread your wings
and turned my dreams into reality

I imagine life alone
So cold and empty
You turned the cold to warm
And love was born you set me free

Violins and violets will sadly fade
Words are lost on candlelight
and soft bouquets
A dream-like love burns out
like fragile beauty
When colors fade and lose their shade
Butterfly you're free to fly away

GUITARS TONY SCIUTO AND
LARRY HERBSTRITT
PERCUSSION STEVE WAREHIME AND
JOHN RAINES
LYRICON TOM SCOTT

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Produced by Steve Dorff

Recording Engineer: Lenny Roberts
Second Engineers: Russell (999) Bracher and Mike Mancini

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Mixed by Frank Rand
Mixing Engineer: Hank Neuberger

Mixed at Devonshire Sound, North Hollywood, CA

Mastered at Artisan Sound Recorders, Hollywood, CA by Jo Hansch

Rhythm tracks arranged by Tony Sciuto
Strings arranged & conducted by Steve Dorff

Horns arranged by Tony Sciuto, Steve Dorff & Larry Herbstritt

Horn Section: Jim Horn, Plas Johnson, Dick Hyde, Chuck Findley and Steve Madaio

Concertmaster: Jimmy Getzoff
Copyist: Larry Herbstritt
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Tom Scott and Steve Lukather appear courtesy of Columbia Records
Chuck Findley appears courtesy of Monterey Records

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SMOKE GETS IN YOUR EYES: THE PLATTERS
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LOVERMAN: BILLIE HOLIDAY

YOU'RE BREAKING MY
THE MAN WITH THE H
THAT LUCKY OLD
TENNESSEE WALTZ: PATTI PAGE
I'M LOOKING OVER A FOUR-LEAF CLOVER: ART MOONEY



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SIDE ONE

LOVERMAN[1]*
Billie Holiday

A SUNDAY KIND OF LOVE*
Claude Thornhill & His Orchestra
Fran Warren, Vocalist

YOU'RE BREAKING MY HEART[2]*
Vic Damone

SMOKE GETS IN YOUR EYES[2]*
The Platters

THEME FROM "A SUMMER PLACE"
Percy Faith & His Orchestra

SIDE TWO

I'M LOOKING OVER A FOUR-LEAF CLOVER[2]*
Art Mooney & His Orchestra

THAT LUCKY OLD SUN[2]*
Frankie Laine

TENNESSEE WALTZ[2]*
Patti Page

THE MAN WITH THE HORN*
Harry James & His Orchestra

GREEN FIELDS
The Brothers Four

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ST 104



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MICHAEL DEES / TALK TO ME, BABY

(Nice 'n' easy gets it every time!)

One of the best young singers in existence has just made a great new album.

This is it.

The songs are of the finest quality, and many have been recorded previously. Yet most of them have never been sung this well before. And most will never be sung this well again.

And that's because the opulently gifted young man who sings them here brings to them all the enthusiasm of a newcomer and all the sure, consummate technique of a veteran.

Michael Dees is his name, and he is backed in this album with superb arrangements by three masters of the arranging art: Bob Bain (who contributed a total of seven superb charts), Jimmy Jones, and Billy May, who showcase Mike's voice amid orchestras rich with strings.

Mike Dees' "Eleanor Rigby" is hip and lilting and wry, and still has, stunningly, all the pathos and penetrating life experience implicit in the stark lyrics.

His "Nice 'n' Easy" Mike transforms from a swinging



preachment into a moment of gently insinuated intimacy with one sweet girl alone.

His "The Gentle Rain" is tender and sensitive and strong in an evocative late-night rendition that will undoubtedly be closing After Midnight radio record-spinning shows for years to come.

His "Make Me Rainbows." This beautiful tune is rangy and rough to sing. Mike effortlessly negotiates its angular leaps so you'd never know they were there and does it with melting ease.

His "Somewhere" is powerful, haunting, and superbly right . . . a tremendously exciting emotional achievement.

His "For Once in My Life." Like "Somewhere," this demonstrates Mike's unerringly tasteful gift for vocal impact. And, if you care to get technical for a moment, note the magnificent ease of sustained breath control in the last eight bars. Outstanding!

Outstanding is the word that modestly expresses our opinion of the entire collection.

In anybody's contest, this may well be the Best Male Vocal Album of the year.

Side One

TALK TO ME BABY
JIMMY JONES, conductor-arranger
(Robert Emmett Dolan & Johnny Mercer. Commander Publications)
ASCAP 2:24

MAKE ME RAINBOWS
BOB BAIN, conductor-arranger
(John T. Williams. Unart Music Corporation)
BMI 2:30

ELEANOR RIGBY
BOB BAIN, conductor-arranger
(John Lennon & Paul McCartney. Maclen Music, Inc.)
BMI 2:35

FOR ONCE IN MY LIFE
BILLY MAY, conductor-arranger
(Orlando Murden & Ronald Miller. Stein & Van Stock, Inc.)
ASCAP 3:05

A BEAUTIFUL FRIENDSHIP
BOB BAIN, conductor-arranger
(Donald Kahn & Stanley Styne. Gus Kahn Music Co.; Mara Musk Corp.)
ASCAP 2:10

THE WINDMILLS OF YOUR MIND
BOB BAIN, conductor-arranger
(Michel Legrand, Marilyn & Alan Bergman. United Artists Music Co., Inc.)
ASCAP 3:02

Side Two

NICE 'N' EASY
BOB BAIN, conductor-arranger
(Lew Spence, Marilyn Keith, Alan Bergman. Eddie Shaw Music Co.)
ASCAP 2:23

THE GENTLE RAIN
BOB BAIN, conductor-arranger
(Luiz Bonfa & Matt Dunbey. Unart Music Corp.)
BMI 2:23

SOMEWHERE
JIMMY JONES, conductor-arranger
(Leonard Bernstein & Stephen Sondheim. Schirmer, Inc. & Chappell & Co , Inc.)
ASCAP 3:53

SWEET MEMORIES
BILLY MAY, conductor-arranger
(Mickey Newbury. Acuff-Rose)
BMI 3:15

LEAVES ARE THE TEARS OF AUTUMN
BOB BAIN, conductor-arranger
(Earl Shuman & Leon Carr. Pincus & Sons Music Corp.)
ASCAP 2:51

Produced by DAVID CAVANAUGH
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TUFFEST
MOVE
UP
TIME
VPRL 1138

TUFFEST MOVE UP TIME

A
1 Move Up Time
2 Working Class
3 Mighty Jah Jah
4 Pickney Can' Rule Mi
5 Jump Around

B
1 Savings
2 Girls Are Allright
3 Fowl Bath
4 Dema Madman
5 Glory Hallelujah

Vocal on "Savings" by: SINGING MELODY

Musicians: Melbourn Miller, Chris Meredith, Tony Thomas & Nahki
Recording Studios: Creative Sounds, Black Scorpio & Wackies
Mixed by Mikey Carroll at Creative Sounds and Culture Lee at Black Scorpio

Produced: Sonny "Sabwackie" Ochiai & Trevor Lyn for Tachyon Production

All songs written by P. MAYNE

Except "SAVINGS" by P. MAYNE & E. HARD WEARE
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RACHMANINOFF SONGS
NICOLAI GEDDA TENOR
ALEXIS WEISSENBERG PIANO

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Angel

RACHMANINOFF SONGS

NICOLAI GEDDA TENOR

ALEXIS WEISSENBERG PIANO

Two of the most formidable pianists and important men of Russian music in the twenty years before the First World War were Aleksander Scriabin (1872-1915) and Sergei Rachmaninoff (1873-1943), both of whom were students together at the Moscow Conservatory. Prodigiously talented and with creative aspirations, Rachmaninoff and Scriabin swept through the Conservatory, winning top prizes as they went. But here the similarity ends. Scriabin, a mercurial, outgoing man who began as a composer of Chopinesque piano pieces, ended up a mystic whose philosophical ideas (essentially based on the theory of solipsism which holds that the "self" is the only reality) found their expression in immensely complex works which sought to unite all the arts and religion. Rachmaninoff, on the other hand, was a taciturn, introverted man who wrote nearly the same kind of music all his life—music of spontaneity and emotional excitement that never failed to please the public. And like Tchaikovsky, with whom he shared the same sense of lyricism, sincerity of emotions and reflections of tragedy in love and life, he is often considered, in some circles, a creative nobody. Nonsense.

Rachmaninoff's compositions include piano sonatas, piano concertos, a Rhapsody on a Theme of Paganini, play suites, préludes, études, vocal compositions, symphonies, a symphonic poem "The Isle of the Dead," operas and chamber works. In all these endeavors he may not have added anything new to twentieth century form or harmony, but he did imbue the old forms with a highly personal and individual statement—he was too straightforward and honest not to. True, he reflected the national characteristics of Borodin, Mussorgsky and Rimsky Korsakov, and more than once he paid homage to Tchaikovsky, but within his limitations, he produced a good deal of music that still continues to make a strong effect on the listener. His very honesty made him unafraid of sentiment, and this he poured forth in the best of his works with richness and intensity. Naturally, Rachmaninoff's powers as a composer are best heard in his keyboard music of which he himself was a supreme interpreter. Yet in his seven sets of songs, published between 1890 and 1916, can be found an equally rich concentration of inspired and eloquent melody. His lyricism, encouraged by his habit of expressing himself on the keyboard, made it natural for him to extend the sentiment of the text at some length in introductions, interludes and epilogues. Rachmaninoff displayed a deeply sensitive, poetic nature in his songs, capturing in the best of them, the intangible spirit of poetry within the intimacy of a song.

SIDE ONE

THE ANSWER, Op. 21 No. 4
(Mey, after Hugo)
Band 1 (1:32)

They asked: "How in the flying barks
Can we glide upon the waves,
As the white sea gulls do,
So the watchmen won't catch us?"
"Keep rowing!" they answered . . .

They asked: "How can we forget forever
That there is misery and pain on this earth,
That there is grief and sorrow?"
"Sleep now!" they answered . . .

They asked: "How, without a charm,
Can we attract the beauties,
So they would fall into our arms
At the sound of our passionate speech?"
"Keep loving!" they answered . . .

OH, NEVER SING TO ME AGAIN, Op. 4 No. 4
(Pushkin)
Band 2 (4:45)

Sing not in my presence, dear beauty,
The songs of Grusia with sadness,
For they remind me of life past
And of that farway shore . . .

Alas! Thy haunting melody brings to me
The steppe, the night
And in the moonlight the features
Of that hapless maid . . .

I forget her gentle image
When I behold thee,
But with thy song her face again
Appears before me.

LILACS, Op. 21 No. 5
(Bekheteva)
Band 3 (1:40)

In the morning, at dawn,
On the dew laden grass
I will go and breathe in the fresh morn.
In the sweet fragrant shade
That the lilacs command
I will search for my true happiness.

In a lifetime but once
Fated bliss may be mine,
In sweet lilacs that joy may abide.
In their branches so green,
Fragrant petals supreme
My faint happiness quietly dreams.

OH, DO NOT GRIEVE, Op. 14 No. 8
(Apukhtin)
Band 4 (2:38)

Oh, do not grieve for me!
I am there where ends all sorrow.
May memories of me be brighter
Than the spring's first day.

Oh, do not pine for me!
We are not parted.
I am, as always, close to thee.
As always, I am troubled by thy torment,
Oppressed by every anguish that is thine.

O, live! Thou must!
And if, by chance, thou findest here
Some peace and comfort,
Then know that I responded from thence
To thy sad soul's cry. . . .

THE STORM, Op. 34 No. 3
(Pushkin)
Band 5 (2:20)

You saw a maiden on a rock
Above the waves, all clad in white;
When, raging in the stormy haze,
The sea played with the shores all night;
When streaks of lightning every hour
Illuminated her with crimson glow,
With winds that fluttered and whipped
Her billowy mantle?

The sea is splendid in the storm
As is the sparkling sky, sans azure,
But trust me the maiden on the rock
Is lovelier than the storm, the sky
And the billowy waves.

TO THE CHILDREN, Op. 26 No. 7
(Khomyakov)
Band 6 (3:45)

How often at midnight,
Dear children, I watched you,
And blessed you, and prayed
That the love of the Father protect you.

I tenderly cherished your childish dreams,
I thought of your purity
And hoped that the days of your lives
May be joyful and long,
Dear innocent children.
How sweet and how precious they were.

But now I come in: it is dark,
No one is here . . . The crib is empty . . .
No light by the icon . . . I am sad,
The dear children have left . . .
My poor heart aches with anguish.

Oh, children!
At midnight do pray for the one
Who prayed always for you,
Who oft on your brows made
The sign of the cross.
Do pray, and may the love of the Father
Protect you.

CHRIST IS RISEN, Op. 26 No. 6
(Merezhkovsky)
Band 7 (2:36)

"Christ is risen!" church choirs resound.
But I am sad . . . my soul is silent
The world is still soaked in blood and tears,
And sung at the altar this hymn
Sounds like mockery.

If He were in our midst and witnessed
The lowness of our vaunting days,
How brother hates his own brother,
How base is man. . . .

And if here, in this shining temple,
He heard "Christ rose!"
What bitter tears He would shed
Over the gathered crowd. . . .

AT MY WINDOW, Op. 26 No. 10
(Galina)
Band 8 (1:55)

At my window stands a flowering cherry tree.
It blooms, dreamily clad in bridal robes.
Its fresh and fragrant branch bends and
beckons me . . .

I rapturously breathe
The joyful perfume, of the trembling petals.
Their sweetness dims my senses
As the cherry blossoms sing
A wordless song of love.

IN THE SILENCE OF THE NIGHT, Op. 4 No. 3
(Fet)
Band 9 (2:36)

O, in the silence of the night
In vain I try to banish from my thoughts
Thy beguiling voice, thy smile,
Thy casual glance,
Thy tresses, submissive to my touch . . .
I dismiss my dreams
Then long anew to whisper, to rephrase
My nervous utterances
And, enraptured, defying all good sense,
To shout thy cherished name
Into the darkness of the night!

SIDE TWO

VOCALISE, Op. 34 No. 14
Band 1 (4:51)

NOW FAIR THIS SPOT, Op. 21 No. 7
(Galina)
Band 2 (1:41)

How fair this place . . .
Look, the distant river is all aglow,
The fields lie a mass of flowers,
The billowy clouds are snow-white . . .

There's no one here, silence reigns . .
There's only God and I,
The flowers and the old pine,
And you, beloved dream!

FRAGMENT OF ALFRED DE MUSSET, Op. 21 No. 6
(Apukhtin)
Band 3 (1:39)

O, how quickly beats my aching heart!
It pleads and yearns for peace.
What is it that disturbs and frightens me in
the night?
The door shuts with a moan and a wail
And the dimming lamp flashes . . .
Who's there?
I hold my breath . . .
Someone calls me, whispers defiefedly . . .
Someone came in . . .
My chamber is bare—
There is no one . . .
Midnight struck . . .
O, loneliness! O, misery!

ARION, Op. 34 No. 5
(Pushkin)
Band 4 (2:16)

There were many of us aboard the bark,
Some tried to stretch the sails,
Others, as one man, probed the deep waters
With the powerful oars.
In silence, bending over the rudder,
Our helmsman wise steered quietly the
heavy bark.
And I—full of lighthearted faith—
Sang to the crew . . . When, suddenly,
A wild gale crumpled the silent waves . . .
The helmsman and the crew all perished!
Only I, the mysterious minstrel,
Cast by the storm upon the shore,
I sing the former songs of praise
While drying my dampened garb
In the sun, beneath the cliff.

THE MORN OF LIFE, Op. 34 No. 10
(Tyuchev)
Band 5 (1:26)

This day, as I recall it,
Was for me the morn of life.
'Twas night, and right before me
Her bosom trembled,
Her cheeks, like the dawn, were all aflame,
And glowed and burned . . .

Then, suddenly, like the golden sun
Burst from her breast
The words of love . . .
And I envisioned a new world!

THE HARVEST OF SORROW, Op. 4 No. 5
(Tolstoy)
Band 6 (4:15)

Oh, my harvest field,
No one could reap thee in one sweep,
No one could bind thee in a single sheaf!

Oh, my cherished dreams,
No one could lightly shrug you off,
No one could put you in a single word!

Winds swept over thee, my harvest field,
Bent thee down to the ground,
Scattered thy ripened grain afar!

Widely scattered are my dreams as well.
Whither fell each of my thoughts to earth—
Thither sprang wild and bitter weeds,
Then rose deep sorrow and misery. Ah!

DAY AND NIGHT, Op. 34 No. 4
(Balmont)
Band 7 (2:51)

A passing breeze caressed me
And sadly whispered:
"Night is stronger than day"
And the sunset dimmed,
The cloud darkened
Startled, the gloomy fir trees shivered

Over the dark ocean,
Where the currents turned,
A passing breeze touched the rolling swell.
Night reigned . .

Meanwhile, in the distance,
Beyond the ocean, an eye caught fire,
A fresh blossom unfurled in the sky.
The east shone with new radiance.
The breeze changed and wafted in my face
And whispered with a smile:
"Day is stronger than night."

THE FLOODS OF SPRING, Op. 14 No. 11
(Tyuchev)
Band 8 (1:54)

The fields are still all white with snow
But rushing waters ring with spring.
They flow and waken sleepy shores,
They flow and glitter and proclaim,
They brightly shout from end to end:
"The Spring is here! The Spring is here!
We are the young Spring's messengers
Sent in advance . . .
The Spring is here! The Spring is here!"

And soft, warm May days'
Rosy ring crowds joyfully
Behind the Spring!

NICOLAI GEDDA has established himself as a leading dramatic and lyric tenor of international stature. Since his debut in April 1952, at the Royal Opera House in Stockholm, Gedda, of Swedish-Russian parentage, has mastered a repertoire of sixty stage roles and regularly appears on the stages of Covent Garden, La Scala, the Vienna Staatsoper, the Metropolitan Opera in New York, the San Francisco Opera, and with other celebrated companies.

Gedda has sung the principal tenor roles in the French, German, Italian and Russian repertory and, aside from opera, extends his artistry to include Viennese operetta, oratorio, lieder, and the liturgical and traditional music of Russia. He sings in ten languages and brings to each interpretation his innate sense of musicianship and the kind of intelligent vocalizing that "Newsweek" calls "beyond reproach."

Happily for the record collector, Nicolai Gedda records prolifically the repertoire for which he has been acclaimed throughout the world, and has to his credit more than eighty recordings. He has been honored by numerous countries as an outstanding performer and was made Court Singer to the Royal Court of Sweden in 1965, thus joining the illustrious company of his fellow countryman and tenor, Jussi Björling, in an honor conferred upon only twelve artists in two hundred years.

BULGARIAN BORN PIANIST ALEXIS WEISSENBERG came to America in 1946 as a seventeen year-old boy to complete his musical education at the Juilliard School of Music. He was a student of Olga Samarov and received great encouragement from Artur Schnabel and Wanda Landowska who were instrumental in propelling Weissenberg into a career as a major concert artist.

Weissenberg won the Leventritt Prize in 1946 and made his debut the same year at Carnegie Hall, with the New York Philharmonic under George Szell. His international career began shortly thereafter and his success everywhere was phenomenal. For a brief period, Weissenberg voluntarily withdrew from concertizing in order to reflect and meditate on music. In February 1967, he made a triumphant return to America when he performed Rachmaninoff's Third Piano Concerto with the New York Philharmonic. In November of the same year he opened the inaugural concert of the "Great Performers Series" at Philharmonic Hall and also appeared with Herbert von Karajan and the Berlin Philharmonic at Carnegie Hall. Gradually, Weissenberg resumed a full-scale career and presently maintains a busy schedule of engagements, both as a guest pianist with the world's distinguished orchestras and as a much sought after recitalist. He has been acclaimed for his variety of tone color, assured technique and versatility of style, effectively merging these qualities in the interpretation of the music at hand.

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QUARTETS
OP. 23 & 87
BEAUX ARTS
TRIO
WALTER TRAMPLER, VIOLA

SAL
6500 452

PHILIPS

A. DVOŘÁK (1841-1904)

Sida 1:

Piano Quartet in E flat, Op. 87

1. Allegro con fuoco
2. Lanto
3. Allegro modareto grazioso
4. Finala. Allegro ma non troppo

Side 2:

Piano Quartet in D, Op. 23

1. Allegro modareto
2. Andantino, con variezioni
3. Finele. Allegretto scherzendo

Beaux Arts Trio

Menaham Pressler, piano
Isidore Cohen, violin
Bernard Greenhouse, cello
with WALTER TRAMPLER, viola

Soon after he finished his studies at the Prague Orgen School, Dvořák indicated clearly how strongly he was drawn towards chamber music by writing e string quintet and a string quertet, which he numbered Op. 1 and Op. 2 respectively. The attraction this branch of music held for him was due to the fact that ha was a string player who derived mora enjoyment from playing the violin and viola than from playing the orgen, end also because of his great admiration for the chamber music of tha Viennese masters. Early in 1875 he heard the exciting news that he had been awarded the Austrian State Prize for young, talented, and improverished artists. This stimulated him to redouble his efforts and strive to write music that was bettar than any he had composed praviously. In little more than a year he produced some vocal duets, tha five-act opara "Vanda," the F major Symphony, a serenada for strings, and five chambar works, among which was the Piano Quartet in D. He wrote this in two and a half weeks between May 24 and June 10, 1875. It was not pertormed until December 16, 1880, whan it was playad at the Konvikt Hall, Prague, at a concert sponsored by tha music section of the Artistic Circle (Umělacká beseda). Karal Slavkovský, who had launched Dvořák's Piano Concerto in 1878, was the pianist, and the other players wera Václav Kopta, Patr Mareš, and Alois Neruda.

QPUS 23
The first movement opens with a syncopatad theme and unfolds in an unhurried manner. Thera are several delightfully unexpected key shifts, for exampla the modulation to B major as early as the ninth bar. As sometimes happens in Dvořák's music, one musical idea may contain the germ of another. This is trua of the lyrical second thema. The first four notes of this are en augmentation of tha beginning of an aarlier triplet figure, and its rhythm comes from the angular transition motif, a thema which serves later to lead the development up to its climax. In the coda the two main themes are triumphantly combinad.

A sat of five variations in B minor follows, but tha mournful character of the thema is dispelled in some of tha variations. Tha malody is invertad in the third variation, and in the fourth, which is the freest of them, a naw melody blossoms in tha kay of E flat. This imaginative movement is brought to a closa with a plaintive coda

Instead of following these movaments with a scherzo end a finale, Dvořák decided on tha bold experimant of writing ona movemant to fulfil both functions. Ha tharafore elternates batwaen an *Allagratto scharzendo* in 3/8 tima, which starts rathar lika a waltz but gathars *furiant*-type cross rhythms as it proceeds, and an *Allagro agiteto* in 4/4 tima, which is allowed to have tha final word and ands up as a jig.

Since Simrock was mora intarastad in buying Dvořák's nawast music than his oldar works, Schlesinger wes abla to publish the D major Piano Quartat. In 1885, howavar, whan the Czech composer had reached full maturity and won an intarnational reputation, Simrock persuadad him to agraa to writa e new pleno quartat which he could publish. Ha kept raminding him of his promisa, but Dvořák was far too busy writing tha oratorio "St. Ludmila," tha second sat of "Slavonic Dancas," the Pleno Quintat (Op. 81), the opere "The Jacobin," and othar things to pay much haad. At last ha bagan skatching the Piano Quertat in E flat on July 10, 1889, and after finishing thrae movemants ha told his friand Gobl how aasily it cama to him, just as ha had expactad, and that tha melodias simply surged over him Ha compleatad tha work on August 19. Hanuš Trnačak (piano), Fardinand Lachnar, Petr Maraš, and Hanuš Wihan gava tha first parformence at anothar Umělacká baseda concart at the Rudolfinum, Pragua, on Novambar 23, 1890.

QPUS 87
Tha quartat is a work full of intarast, rich in invantion and resource, end scored with graat imagination. Parhaps thara is a hint of what lias ahead whan in tha opening bars the solemn statamant of tha strings provokes tha piano to giva a frivolous raply. Fresh colour is introducad when tha second thama appears in the unorthodox kay of G major. Tha devalopmant axploits the first subjact in a masterly fashion, end in tha racapitulation wa discover that the main thame has bean bypassed. This saction commances with tha second thema in tha ramota key of B major, but the tonic key is astablishad almost at onca. Fresh light is thrown on tha principal thema in tha coda, and in this part a quiet meditativa varsion of tha theme is given to *tremolando* violin and viola, supported by isolatad piano chords end plucked cello notes.

In tha *Lento* in G flat thara ere five distinct thamas. Starting peecefully and expressivaly, the movement leads on to a stormy section in the dominant minor, which in turn is followad by a plaintive malody for tha piano in the dominant major, set egainst a restless background of syncopeted strings. All the themes raturn in the same order. Whan writing tha gracious triple-tima scherzo Dvořák evidantly recallad the cimbalom (or dulcimer), an instrument frequantly found in Czach folk bands. This is particularly obvious when the piano takes over tha main theme on its third appearanca. Anothar theme consisting of only four notas alternatas with tha main theme, and gradually assumes an importanca that could not possibly hava been foreseen. The work ands with e cheartul sonata-form movemant in tha unaxpected key of E flat minor. Its sacond subject consists of a string of themes, in two of which Dvořák's instrument, the viole, is excaptionally favoured.

John Clapham

WALTER TRAMPLER
Born in Munich, Waltar Trampler began his musical treining et the age of six. At 17 he was touring Europa as violist of the Strub Quartet and et 18 ha was appointed principal violist of the Berlin Radio Symphony Orchestra. In 1939 he settlad in America and after tha war becama a founding member of tha New Music Quertet. As a soloist with the entire viole repertoire et his command, Walter Trampler has appearad with most of tha world's great orchestras and at all the major music festivals. In his world-wida appaarances ha has won univarsal raspact as one of tha finest living axponants of his instrumant. Tha viola ha plays is a Hieronymus and Antonio Amati of around 1620.

MENAHEM PRESSLER
Manaham Prasslar was born and studiad in Magdaburg in Garmany. Ha becama internationally known whan ha won tha Clauda Debussy Priza at tha age of 17. That earnad him fiva appearances as a soloist with the Philadelphia Orchestra which in turn led to en unprecedantad contract with tha orchestra for saveral appearances in each of three subsequent saesons. Soon he was appearing internationally with othar major orchastras under such distinguished conductors as Dimitri Mitropoulos, Gaorge Szall, Eugene Ormandy, Laopold Stokowski, Georgas Enesco, and Antal Doreti. Now rasidant in tha Unitad Statas, whare he is a professor at Indiana University, Menehem Prassler still manages to find tima, apart from his work with tha Baaux Arts Trio, for frequant solo appearances in recitals and orchestrel concerts in Amarica and Europa.

BERNARD GREENHOUSE
Tha Amarican callist of the Baaux Arts Trio, Barnard Graanhousa, was a fallowship studant at tha Juilliard School of Music. He completed his studies in Europe undar Pablo Casals, the graat Spanish mastar, and his distingulshad taachar, with whom ha studied for two yaars, onca said of him: "Bernard Graenhouse is not only e remerkable callist but, what I astaam mora, a dignifiad artist." Graanhousa soon astablishad himsalf as ona of the foremost exponants of his instrumant in orchestral concarts, solo recitals, and chambar-music ansamblas all ovar Europe end tha Unitad Statas. Ha is also e vary activa teecher — at the Manhatten School of Music, New York State University, and Hartford University. The instrumant ha plays is the famous "Peganini" Stradivarius of 1707.

ISIDORE COHEN
Isidora Cohan who was born in New York and studiad undar Ivan Galamian at tha Juilliard School of Music, replacad tha Baaux Arts Trio's original violinist Daniel Guilat in 1968, on Guilet's ratiramant. Ha was previously leadar of tha Littla Orchestra Sociaty of New York, famous for its chamber-orchestral concerts sinca 1947, and has lad saveral other orchastras including that of the Casals Fastival in Puerto Rico. More recently ha was leadar of the Mozart orchestra at tha Lincoln Centar, whara he also appeared as a soloist. His previous activity in the chambar-music field included sevaral guast appearancas with tha Budapest String Quartat.

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Greatest Love Of All
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Keyboard.....Steam Pidgin
Bass.....Courtney Robb
Drums.....Michael Ramsey
Guitar..... Geoffrey Chung
Background Vocals.....Marcia English
Betty Richardson
Glen Ricketts
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Live and Learn	- Spanner Banner
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If and But	- Spanner Banner
Mandela	- Blacka Devon

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COME PRIMA - (ROBERT GOULET)

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FRANZ LISZT –

MOUNTAIN SYMPHONY Symphonic Poem No. 1

TASSO Symphonic Poem No. 2

URANIA



US 57091

FRANZ LISZT

MOUNTAIN SYMPHONY

Ce qu'on entend sur la montagne

(Symphonic Poem No. 1)

Symphony Orchestra of Radio Berlin

Arthur Rother, conductor

FRANZ LISZT (1811-1886) was a born revolutionary and a true Bohemian as well as a voluptuary. Like Berlioz, he revolted against the fetters of the classical forms, embracing the extravagances of the Romantic school. His instincts, however, were somewhat more orthodox than those of Berlioz, for he endeavored to combine classical forms with poetic meanings. He adopted as his motto, "Renewal . . . sic through its inner connection with poetry." Liszt's manner of handling melodic material was by thematic transformation rather than by thematic development. By altering harmony and rhythmic arrangement, he aimed to create an impression, with the same melodic devices, of new or greatly altered ideas. The development and extension of thematic material belongs to the symphony. Thematic transformation belongs to the symphonic poem. Richard Wagner wisely combined these and other principles of symphonic structure in his music dramas.

The musical form called the symphonic poem was invented and shaped by Liszt. It influenced many composers in the latter half of the nineteenth century, among whom may be cited Smetana, Dvořák and Richard Strauss. Strauss' advantage over Liszt has been called simply the accident of time; he came after Wagner, not before him, and benefited as a result. It is generally conceded that Liszt "stands at the fountain head of all the new developments which the second half of the Nineteenth Century brought," for, as regards "form, idiom, and workmanship, his influence was universal." Liszt's symphonic poems were based on literary or pictorial subjects which stimulated his imagination. In them, he sought to present the essence of the subject. Poetic and pictorial themes were merely a stimulus to him. In these works he employed a free hand, giving reign to rhapsodical improvisation. As Alfred Einstein has said: "As a musician, he does not follow closely an external program, does not tell a story, but goes to work with considerable independence and self-possession." Actually, only two of his symphonic poems, numbers one and twelve — *Mountain Symphony* and *Die Ideale* — can be said in the true sense of the words to be program music. *Tasso* was actually conceived as a "symphonic prelude" to Goethe's drama, and *Les Preludes* is a romantic reverie on its subject. Some symphonic poems, like *Hungaria*, *Festklänge* and *Hamlet*, have no programs. It is mainly the "poetic idea" that provides the incentive.

Entering the field of composition at a time when there was admittedly a need for some new principles in musical architecture, Liszt realized that in order to invent new forms it was essential to make it believed that they were needed. In a great movement like Romanticism, when music, painting and literature appeared simultaneously in many places, it seemed logical to link music to the two latter forces. And so Liszt created the symphonic poem, which may be said to present a musical impression of a poem or a scene, instead of a musical design based on the pattern of absolute music.

THE first of Liszt's tone poems, *Mountain Symphony*, is based on the poem *Ce qu'on entend sur la montagne* from Victor Hugo's *Feuilles d'Automne*. It was originally written for piano in 1840. In 1849, Liszt's friend, the composer Raff, scored it for orchestra. Liszt could hardly have been impressed with Raff's work, even though flattered, for he orchestrated the composition himself in 1854. The latter score was published in 1856. There is no record of Raff's score being published.

Liszt prefixes his score with the entire poem by Hugo, which is of considerable length. Hugo's text deals with a poet standing upon a mountain by the sea, letting his thoughts plunge "from the mountain height into the immensity," where he beholds upon one side the land, on the other the sea. He harkens to a sound "at outset, immeasurable, confused, vaguer than is the wind . . . full of magnificent accords, suave murmurs . . . unutterable the harmony, unsearchable its deep, whose fluid undulations round the world a girdle keep, and through the vast heavens . . . like to another atmosphere, with thin overflowing robe, the eternal hymn covers all the inundated globe: and the world, swathed about with this investuring symphony, even as it trepidates in the air, so trepidates in the harmony." Pensive, the poet listens to the "eternal litany, lost within this containing voice as if within the sea . . . Amid this voice two voices, one commingled with the other . . . chanting the universal chant in simultaneous quire . . . The one was of the waters . . . the other, from our abode terranean, was sorrowful . . . the voice of man . . . the one voice utters NATURE, and the other voice HUMANITY." The poet asks himself, "to what issues are we here . . . what doth the soul; to be or live if better worth it is; and why the Lord, Who, only, reads within that book of His, in fatal hymeneals hath eternally entwined the vintage-chant of nature with the dirging cry of humankind?"

This is the program that Liszt has used — the conflict of two voices, one Nature, one Humanity. The poet's pessimistic note at the end, however, is changed by the composer to one of optimism. After outlining the confused sound of the two voices, "a blissful reconciliation based on religious faith is proposed, but not immediately acquiesced in, for the contention in the music is renewed with even greater stress," Faith is finally the conqueror.

Liszt's composition, says one writer, "is pure symbolism. We may even describe it as a gigantic metaphor. Since symbolism is a legitimate mate of art, no discredit to Liszt is implied."

TASSO

Lamento e Trionfo

(Symphonic Poem No. 2)

Berlin Philharmonic Orchestra

Fritz Zaun, conductor

LISZT wrote his second symphonic poem, *Tasso — Lamento e Trionfo*, as already noted, as a symphonic prelude to Goethe's drama *Tasso*, which was performed during the centenary celebration of the poet's birth at Weimar in 1849. Five years later Liszt revised the score to its present form.

Torquato Tasso (1544-1595) was a famous Italian poet, whose chivalric, epic poem *Jerusalem Delivered*, written in 1574, made him famous throughout Europe. He was unjustly imprisoned, but later released. In 1594, Pope Clement VIII invited Tasso to Rome, where he was to assume "the crown of bays, as Petrarch had assumed it, on the Capitol." Unfortunately Tasso became ill and died in a cell in the convent of St. Onofrio before the honors could be bestowed upon him. The sad fate of the unhappy Italian poet, upon whom Fortune smiled too late, inspired both Goethe and Byron with material for two great poetical works.

Liszt tells us that when he was commissioned to write an overture for Goethe's drama, he was inspired "more directly by the respectful compassion of Byron for the ghost of the great man whom he evoked than by the work of the German poet." He did not, however, confine himself to Byron, as he wished to formulate the "grand antithesis of genius, ill treated during life, but after death resplendent with a light that dazzled his persecutors. Tasso loved and suffered at Ferrara; he was avenged at Rome; his glory still lives in the people's songs at Venice. These three points are inseparably connected with his memory."

In his music, Liszt aimed to express these points: first, "the mighty shadow of the hero, as it appears, haunting the lagoons of Venice"; then "a glimpse of his proud, sad face at the feasts of Ferrara, where he produced his masterpieces" and where he was unjustly imprisoned; and lastly, Liszt follows the poet to Rome, "which crowned him with the crown of glory and glorified in him the martyr and the poet." *Lament and Triumph*, says Liszt, "are the two great contrasts of the fate of poets of whom it has been unjustly said that, while curses may weigh heavily on their life, blessings are always on the tomb."

For the *Lamento* section Liszt borrowed even to the form the melody which he had heard sung to the first strophes of Tasso's *Jerusalem* by Venetian gondoliers. It is charged with "such inconsolable mourning," says Liszt, "that it suffices to portray Tasso's soul." The Tasso melody is heard at the beginning and then developed. An *Allegro strepitoso* section deals with the imprisonment of the poet; the rattling of his chains are heard in the music. A repetition of the opening *Lento* follows, and then comes the full Venetian theme, "first given out by the bass clarinet and three solo cellos, accompanied by harp, horns, and low strings *pizzicato*," and then repeated in the violins. A new melody is heard in cellos and horn and then the main theme reappears in fuller instrumentation. There is a suggestion of stately festivity, perhaps evoking the feasts of Ferrara. The *Allegro strepitoso* returns to close the *Lamento*. In the second section, *Trionfo* (*Allegro molto con brio*), the Tasso theme is transformed with full orchestral sonority and splendor. The music builds to an exultant and triumphant peroration appropriate to a festive occasion, which in this case is intended to convey the honor bestowed upon the poet after death.

—PETER HUGH REED

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Three's A Crowd Lyn Hardy Swinging Door Music BMI 2:43
Dark Eyed Molly Archie Fisher Eldon Music 3:49

Side Two

Crossing The Border Si Kahn Joe Hill Music ASCAP 4:21
Rufus And Beverly Mark Graham Eternal Doom Music BMI 2:21
Rag On Blues Lyn Hardy Swinging Door Music BMI 2:24
I Can See Your Aura Mark Graham Eternal Doom Music BMI 1:29
Go Somewhere And Hide Terri Gibbs Show Biz Music BMI 3:59
She Lays It On The Line Renee Blokley Blokley Music ASCAP 3:51
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Abby Newton Cello, Vocal (Rag On Blues)
Jane Rothfield Fiddle, Vocal (Rag On Blues)
Cyndi Cashdollar, Dobro

All arrangements - Rude Girls © 1989

Producer Abby Newton
Engineer Scott Petito Recorded at NRS Recording Studio, Hurley, NY

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order

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3. Mother **ordered** the groceries.
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Side Three

Tuning Note "Bb" Concert

1. Soon
2. If I Should Lose You
3. It Could Happen To You
4. Lover (in 3/4)

Side Four

1. Out of Nowhere
2. Tangerine
3. I Remember You
4. Lover (in 4/4)

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o grande amor

A bossa nova collection

In the 25 years since the Brazilian musical style called bossa nova has been popular in the United States, its blend of melodic warmth and rhythmic interest has captured the imaginations of jazz players of all styles. After an initial phase during which the music enjoyed a fad status, with musicians such as Stan Getz enjoying rare Top-40 successes with albums devoted to bossa nova material, the music has settled into its own permanent corner of the performing musicians' repertoire. Now a typical jazz set will include a bossa nova selection or two among the assortment of blues, standards and originals which comprise a typical evening of jazz. The rhythmic and melodic turns of Brazil's national music have been absorbed into the American jazz literature.

Still, as with everything else, there are degrees of ease and familiarity in the performance of this music, as in any other. Not every jazz player is comfortable playing the blues, and many exciting players at the brighter tempi lose some emotional power and musical interest when playing ballads.

This album is a nearly unique American recording in that its three principals, Gene Bertoncini, Michael Moore and Edison Machado, have an individual and collective ability to get "inside" the music, without losing the feeling and creativity in their improvisations.

Gene Bertoncini, the leader, producer and arranger, has many years of experience in both playing and listening to the music. He has worked in the studios and on location with both Stan Getz and Luis Bonfat, and was a personal friend and great admirer of Joao Gilberto. "I love improvising on bossa nova material," says Gene, "It seems to help me create more rhythmic and melodic interest in my lines. At the same time, the music itself is very guitaristic. I get the feeling that the music was composed at the guitar, it falls so naturally."

Michael Moore, like Bertoncini, is an instrumentalist who is universally admired for his sensitive, supportive accompaniments and inspired solos. "His arco playing is unsurpassed," says Bertoncini, "He's one of the greatest soloists in the world, on any instrument." Moore also has extensive bossa nova experience, having worked with many of the great Brazilian players, including the great Jobim himself. Moore understands the special role of the bass in a bossa nova rhythm section. Because of the rhythmic and harmonic density created by the polyrhythmic style of bossa nova drummers and the plucked chordal accompaniment of the bossa nova rhythm guitars in an authentic Brazilian section, a bass player has the delicate task of providing a harmonic and rhythmic "bottom" while staying out of the way. Moore is a master of this "less is more" approach, more often stating the root notes of the chord on the first and third beats of the measure, eschewing the "busy" comping style favored by modern American bassists.

Edison Machado, the Group's drummer, is a legendary figure in his native Brazil, and one of the world's finest percussionists on any terms. According to Gene, "He has been credited as the originator of what is now known as the bossa nova beat. Edison is the pioneer of that combination of trap-drum and cymbal playing which gives bossa nova drumming its special light, flowing feel. Incidentally, Edison loves Mike Moore, and loved this date. Many American drummers, as great as they can be, don't play bossa nova well. You can't be as heavy or obtrusive as you can in straight 4/4 blowing."

Aficionados will be interested to learn that Bertoncini plays a classical guitar throughout this set, achieving the extraordinary presence he gets on the instrument through careful miking, not electronic pickups. Many share my assessment of Gene as the main man in jazz on the classical guitar. With all due respect to the several other name players who use the acoustic, finger-picked instrument in jazz settings, to my ears they end up sounding like jazzmen struggling with an unfamiliar instrument and approach, or vice versa. Bertoncini sounds perfectly natural, gets a personal romantic sound from the instrument and — in addition to having perfect time — *swings*.



Of the eight compositions here, five were written by the redoubtable Antonio Carlos Jobim, the bossa nova composer best known in this country. Many of his tunes have become part of the standard jazz literature.

His *Once I Loved* is a typical Jobim opus, with its rhythmic pattern and melody wedded in a way which seems so effortless to the Brazilians, and is so rare in American popular music. Bertoncini's carefully-voiced, loving statement of the melody leads into a typically "singing" horn-like, deceptively virtuosic Moore solo. Then Bertoncini returns, displaying an impressive command of dynamics on his unamplified instrument which rewards repeated listenings.

Jobim's *Chega de Saudade* is a favorite among musicians due in part to an ebullient performance recorded by Dizzy Gillespie a few years ago. Here is is given a lighter treatment, which is more authentic and just as powerful in its understated way. Bertoncini's chordal intro is a model of the difficult art of voice-leading on the guitar. Mike states the melody, his thoughtful note placement reminding one of Sonny Rollins caveat, "Don't kid yourself. It's hard to play the melody. That's where a song's beauty lies." Bertoncini's single-string solo underscores his remarks about bossa nova improvisation above. There is a break by Machado on traps, then Moore takes it out with a restatement of the theme and some percussive interplay with Machado. A quiet masterpiece.

Zingaro has Gene employing a combined open-stringed and fingered technique whose ringing, sustained note effect has become a Bertoncini trademark. Moore's matchless arco play is also on display here. The in-tempo section continues the open-stringed melody statement, evolving into a solo which would probably be impossible for a guitarist more accustomed to the assistance of a pickup and amplifier. Moore's solo in the upper range of the bass has a cello-like lightness. Bertoncini's comping here is a reminder of the assertive role of the bossa nova rhythm guitar, as opposed to the spare, American style of rhythm playing.

Moore's *Rio Pindare* shows his compositional affinity for the music.

O Grande Amor, another Jobim tune, features an impassioned solo by Bertoncini (hear him humming along a la Earl Hines and Glenn Gould). Notice how much variety in tone and attack Gene works into his playing while finger picking. "Joao Gilberto, a great friend, was also my greatest influence in learning to play this music," says Gene. Moore demonstrates that virtuosity and bombast don't have to be musical handmaidens, and Machado's traps create a tapestry effect few drummers could manage.

The justly famous *Quiet Night and Quiet Stars* showcases Mike's personal sound and supreme control of line. Bertoncini's solo begins by reflecting the serenity of Mike's solo and develops from there.

The truncated, hypnotic melody and chord pattern of Baden Powell's *Let Go* set up some "free" playing by both Mike and Gene, reminding one of the "entrancement" role of this and other African-rooted music, and how much complexity can be wrung from so-called "simple" source material. Once again, Machado manages to propel without pushing.

Pensativa by Claire Fisher, closes the set. Gene keeps a bass line moving under Mike's solo, while continuing a chordal underpinning at the same time—a mental and digital feat I have trouble imagining—following with his own chord and single-string improvisation. Listening to Gene here, I was struck with the similarity of approach between Brazilian stylings and the earlier, pre-Charlie Christian guitar styles, and again, how much cross-pollination is evident in Brazilian and American music.

This album is a treasure for Gene and Mike's many followers, for bossa nova enthusiasts and for all of us who enjoy the interplay of creative imagination and musical intelligence which makes jazz the artistic wonder of the 20th Century.

— Bill Farrar
WBAI-FM, New York



Side A:

1. **Once I Loved / Amor Em Paz** (A. C. Jobim) 6:41
2. **No More Blues / Chega De Saudade** (A. C. Jobim) 6:00
3. **Zingaro** (A. C. Jobim) 6:01
4. **Rio Pindare** (Michael Moore) 4:50

Side B:

1. **O Grande Amor** (A. C. Jobim) 4:36
2. **Quiet Nights of Quiet Stars / Corcovado** (Gene Lees — A. C. Jobim) 5:24
3. **Let Go / Canto De Ossanha** (Baden Powell) 7:02
4. **Pensativa** (Clare Fischer) 6:31

Executive Producer: **Bernard Brightman**
Arranged and Produced by: **Gene Bertoncini**
Recording: **Bob Digangi**
Cover Design: **Kathy Phillips**
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DICK HYMAN–GENIUS AT PLAY
IMPROVISED JAZZ PIANO SOLOS

FROM THE PRODUCER

It seems not too extravagant a statement to make and perfectly safe to say that Dick Hyman is a musical "Man For All Seasons." His accomplishments as pianist, arranger composer and expert on all electronic keyboard instruments have been amply demonstrated in recordings he has made over the past twenty years for a variety of labels. He is probably the most-in-demand musician on the east coast for recording and TV work, and is now including personal appearances as a jazz piano soloist in his busy schedule.

Dick has appeared on several M-E albums, in various capacities, but this is his first solo piano album for us. He recorded all the material we are using in three consecutive sessions. We did not have to do any splicing, mixing, or "fiddling" with the takes chosen, an experience new to me since the advent of tape, and a highly pleasing one to Dick. It would be superfluous to comment on the various improvised performances, as they speak eloquently for themselves. However, it should be pointed out that these are all titles he has not previously recorded, for each of which he feels a personal affinity, and which have been among his most requested numbers. We should also mention that the reason we used two performances of "The Sheik Of Araby" is because they were both so interesting and dissimilar.

We dreamed up several titles for this album, but a chance remark made during the sessions seemed by far the most appropriate – "DICK HYMAN – GENIUS AT PLAY." He was too modest to enthuse over this title at first, but, after all, I was the one who was saying it, not Dick, and he finally became convinced of its rightness. Maybe it was Harvey Appelbaum and Bill Curtis' cover design that did it.

BILL BORDEN

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3.	I WILL WAIT FOR YOU* (Legrand-Gimbel-Demy) Vogue Music, Inc.	4 16
4.	I LOVES YOU PORGY (Gershwin-Gershwin-Heyward) Gershwin Publishing Corp. & New Dawn Music Corp	4 33
5.	THE SHEIK OF ARABY (A) (Snyder-Wheeler-Smith) Mills Music Inc	3.49

SIDE B

1.	THE SHEIK OF ARABY (B) (Snyder-Wheeler-Smith) Mills Music, Inc	2 44
2.	SUNRISE, SUNSET* (Bock-Harnick) Sunbeam Music, Inc.	5 16
3	TRUCKIN' (Bloom-Koehler) Mills Music, Inc	2 26
4	LUSH LIFE (B. Strayhorn) Tempo Music Inc	5 30
5	THE LOOK OF LOVE (Bacharach-David) Calgems Music Corp	4 28

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Can I Leave You
Andrew Ashton

Here Again There Again
Andrew Ashton

Umbrella Song
Andrew Ashton

My Place
Andrew Ashton

Sometimes
A. Ashton-S. Kenneth

Can't Take You
Andrew Ashton

Sailing Ships
Andrew Ashton

Leave Without Goodbye
Andrew Ashton

All Alone Again
Kenneth

Anyway Anyhow
Andrew Ashton

ANDREW ASHTON:
Guitar, Vocals

SCOTT KENNETH:
Bass, Guitars, Vocals

ROY BITTAN:
Keyboards, Bass, Guitar, Vocals

STEVE MEROLA:
Percussion, Drums, Mouth Harp

Produced by AL SCHWARTZ
in association with
Ashton/Kenneth
at Record Plant, New York

Engineers:
Jay Messina, Shelly Yakus

Art Direction: John Heernle
Photographer: Gastego

Special thanks to: Earl Slick; Electric Guitar; Gene Leppik; Jimmy Mack; Vinnie Pandi; Harry Max; Harry's old lady; Lou Kahn; Kathleen Ashton; Debbie...

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Penny DeHaven



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ONLY THE NAMES HAVE BEEN CHANGED 3:13
ROCKIN' WITH MY BABY 2:36
FRIENDLY GAME OF HEARTS 2:44
WILD WILD HEART 3:14
IN REAL LIFE 3:52

SIDE 2

YES, I DO 3:33
A MARRIED MAN 2:08
BLUE LADY NOW 3:19
WALTZ ME ONCE AGAIN AROUND THE DANCE FLOOR 2:34
HOLLYWOOD (HOLLY WOULD) 2:53
LOVE'S THE ANSWER 2:32

PRODUCED BY MARK SHERRILL

ART DIRECTION: MITCHELL KANNER
PHOTOGRAPHY: DENNIS CARNEY / JOHN LANNERTONE

Special thanks to my mother, Opal DeHaven, for always loving and encouraging.
To Jackie Monaghan for her belief and creative support.
And to Bert Bogash for the enthusiasm he gave this album.
And of course, Bruce Shindler and Mitch Kanner
Penny DeHaven's fashions from Lillie Rubin, South and West.

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IL8-7241

MENUDO MR

A todo Rock



RCA International



LADO A

INDIANAPOLIS
C. Villa/A. Monroy/E. Díaz

PIEL DE MANZANA
C. Villa/A. Monroy

CHICLE DE AMOR
C. Villa/A. Monroy

UNA BUENA RAZON
C. Villa/A. Monroy/E. Díaz

TODO VA BIEN
C. Villa/A. Monroy

LADO B

SI TU NO ESTAS
C. Villa A. Monroy E. Díaz

AMOR EN BICICLETA
C. Villa A. Monroy E. Díaz

ZUMBADOR
C. Villa A. Monroy

LADRON DE AMOR
C. Villa A. Monroy

NO TE REPRIMAS
C. Villa A. Monroy E. Díaz

Padosa®
Ave. Ponce de León, Hato Rey, P.R. 00917
IL8-7241 STEREO
UNA PRODUCCION PADOSA, INC. PUERTO RICO

Productor General: **Edgardo Díaz Meléndez** - Arreglos y Dirección: **Alejandro Monroy y Carlos Villa**
Grabación: **Kirios**, Madrid, España; **Ochoa**, San Juan, Puerto Rico - Ingeniero de Sonido **Carlos Martos** - Fotos: **Rio Hernández** - Diseño Carátula: **René Zayas**


Por fin!
Chamaco Rivera
Con JOSE FELICIANO
como artista invitado.

Chamaco Rivera

Omar Sosa



A mi amigo José Feliciano.

En la vida hay cosas que siempre terminan,
hay momentos que se escapan, sin poderlos detener,
pero hay cosas que no tienen final,
y tu mi hermano me has enseñado la mejor:
La Amistad.
Quizás muchos no podrán entender esta dedicatoria,
pero a tí José, te doy las gracias por enseñarme a ver,
lo que muchos hemos perdido y podemos tener.
Gracias José.

Chamaco y Familia

LADO A

Consuelo * * *
La Hiedra
Sombra de Vago * *
Cuatro lineas al Cielo *

LADO B

Jhoselyn
Guarapo * * *
Los Quilinchines * *
En la Batalla * * *

Nuestro agradecimiento a las empresas Angelo Medina & Asos. por su cooperación en la realización de este disco.

Arreglos:
Many Visozo *
Ray Santos **
Angel Nievez ***

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Víctor Candelario
Luti Maldonado

Conga:
Daniel Vázquez

Timbal:
Oscar Colón

Bongó:
Nan Mojíca

Güiro – Maraca – Clave:
José Vega (Ché)

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Javier Fernández
Angel Nievez

Bajo:
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Mario Coro

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Televicentro Sound
Estudios EMCA

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Raúl Cubillas

Diseño Carátula:
Susie Gadea

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STEREO

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COLUMBIA

ESTÉREO
1983
412.055

CARLINHOS VERGUEIRO

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LADO 1
1. A VOZ DO BRASIL
2. SONHO DE SALSA
3. TEMPO NA MÃO
4. CIÚME
5. FELICIDADE

LADO 2
1. NINFETA
2. SOBE E DESCE (HINO DA TROÇA SOBE E DESCE OLINDA)
3. PRETINHA
4. UMA ESTÓRIA DE AMOR
5. O ILUSIONISTA

PRODUZIDO POR CHICO BATERA
DIREÇÃO DE PRODUÇÃO MAX PIERRE
FOTO: JOSEMAR FERRARI
DIREÇÃO DE ARTE COSME DE OLIVEIRA
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BLAS DURAN
DE NUEVO
y Sus Peluches

Cara A

LA MUJER QUE BAILA
BLAS DURAN PAREDES
ASCAP (QUISQUEYA) 4:22

NICOLAS
BLAS DURAN PAREDES
ASCAP (QUISQUEYA) 5:47

ESTAMOS IGUALES
BLAS DURAN PAREDES
ASCAP (QUISQUEYA) 2:38

NO HABRA PAZ EN LA NACION
ASCAP (QUISQUEYA) 3:13

EL MONO
BLAS DURAN PAREDES
ASCAP (QUISQUEYA) 4:35

Cara B

EL FOGON DE JUANA
BLAS DURAN PAREDES
ASCAP (QUISQUEYA) 3:41

EL HUESO
BLAS DURAN PAREDES
ASCAP (QUISQUEYA) 4:10

LA NEGRA QUE ME LA ROBA
BLAS DURAN PAREDES
ASCAP (QUISQUEYA) 3:33

NO LLORO POR ELLA
MANUEL E. SANTANA
ASCAP (QUISQUEYA) 4:47

EL CIEGO PELOTERO
BLAS DURAN PAREDES
ASCAP (QUISQUEYA) 4:22

PRODUCTOR EJECUTIVO:
MATEO SAN MARTIN

FOTOS:
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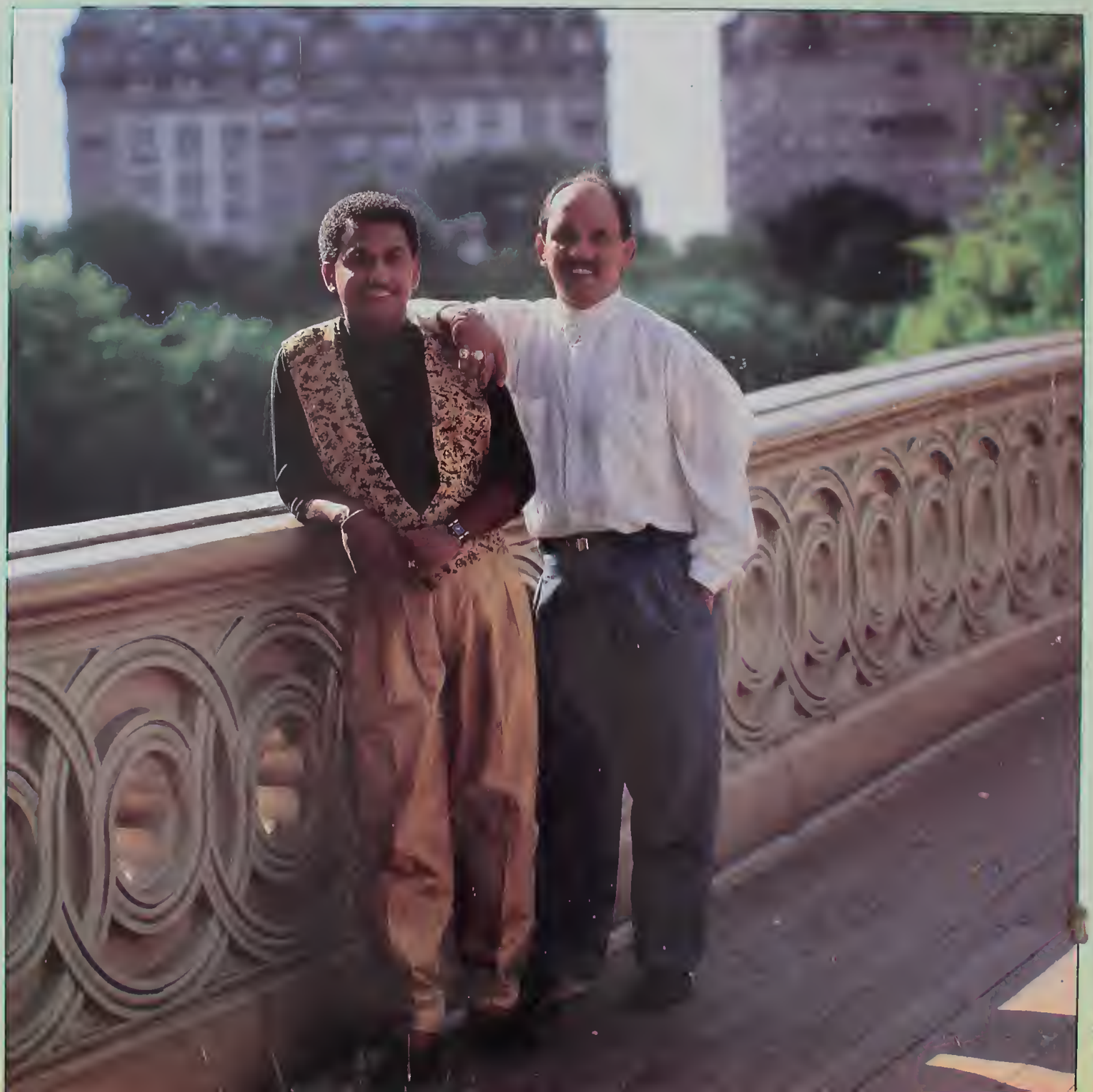
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BLAS DURAN

Y Sus Peluches

FOTO RODRIGUEZ

Y LA ORQUESTA LA UNICA • CANTA JORGE "PIRO" RIVERA



TH 1056

FOTO RODRIGUEZ

Y LA ORQUESTA LA UNICA • CANTA JORGE "PIRO" RIVERA



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Isidro Infante
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Foto Rodriguez



Lado A

1. HEMOS
(Luis Angel)
2. PARA AMARNOS MAS
(Nilson Posse)
3. CACHACO CHARANGA
(Victor R. Patillas Sanchez)
4. TE ESTOY AMANDO TANTO
(D. R.)

Lado B

1. ATRAPADO
(B. Amado)
2. ME GUSTA TU ESTILO
(Angel Santiago)
3. CUIDADO
(A. Torres)
4. MI FORMA DE QUERER
(Angel Santiago y Jose Rivera)

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TTH 1956

nessa n-13

BODY & SOUL

lucky thompson



featuring tete montoliu

lucky thompson

BODY & SOUL



Side A
1) Blue N Boogie
2) Spanish Rails
3) What's New
4) Soul's Nite Out
5) The World Awakes

Side B
1) When Sunny Gets Blue
2) Body And Soul
3) Spanyola
4) I Got It Bad
5) Soul Carnival

Lucky Thompson—
tenor & soprano saxophones
Tete Montoliu—piano
Eric Peter—bass
Peer Wyboris—drums

If the history of jazz through 1977 tells us anything it is that change is the only constant. Nothing remains the same very long. Whether it be styles (Ragtime, New Orleans, Swing, Bop, Free, etc.) repertoire, places to play—whatever, things are *rarely* as they used to be. Lucky Thompson is a musician who changed markedly in the late fifties. During his period of greatest activity, immediately after World War II, he impressed everyone with a style that had more elements of Coleman Hawkins than any other individual. Always a harmonically aware musician, he was able to adapt to the surging jazz boom in post-war Los Angeles so well that he became the number one session man in town.

Ralph Bass, the leading independent jazz producer in Los Angeles at the time (Black & White, Beltone and any number of other labels) was a major Thompson booster. He has mentioned that Lucky was his main man more than once. This exposure offered Lucky was obviously important in gaining attention of the critics who voted him the Esquire New Star Award in 1947.

Reviewing some of his records at the time, one can hear Don Byas as well as Hawk. His was an expressive style; emotive but always with a certain reserve. He frequently worked with Charlie Parker as well as older more established players, and he seemed to be able to blend with his surroundings without ever becoming locked in to any particular bag. He was often found in the company of Dodo Marmarosa, the brilliant pianist with whom he shared a common approach to jazz.

He also worked bands under his own name featuring his wife, Thelma Love, and there the music would frequently be blues oriented. Before arriving in LA, Lucky had come out of the Basie band so the blues were nothing new. Yet his playing still seemed to maintain a certain distance—he never jammed the old tonic in the manner of the Swing players. His work was warm, technically proficient, harmonically sophisticated and, rhythmically, a bit stodgy.

As studio work dried up during the AFM recording ban of 1948 Lucky came to New York. He worked in Harlem more often than not, guested occasionally with Charlie Parker, recorded occasionally under his own name and was often found in the training camp of the light-heavyweight champion Archie Moore. Moore, a jazz fan of long standing, liked to have music with his workouts (Clark Terry, later, had the same gig!)

Although work was not plentiful for Lucky in the mid-'50s, much of his reputation today rests on his recordings with Milt Jackson (Savoy and Atlantic), Miles Davis (the famous *Walkin'* solo for Prestige) and two LPs of his own recorded for ABC-Paramount (recently reissued on Impulse).

It is apparent now that those sides were more a summation of his career *to date* than an indication of things to come. In February 1956 he left the US for France.

The first European episode for Lucky Thompson was filled with activity. Numerous recordings, club appearances, even TV work were things not to be found around New York. Lucky became a celebrity in Europe but, as is the case anywhere, because he was a resident he became local talent and the work began to wear thin. He returned to New York in late 1962 and plunged into the scene with a vengeance. Three LPs for Prestige and a pair for Rivoli are a part of the permanent record of that period.

That Lucky had changed was obvious. He now split his time between tenor and soprano. He had taken up soprano in the late '50s (about the time Sidney Bechet died) and recorded on the instrument almost two years before John Coltrane did. His playing had changed in much the way James Moody's had: a stylistic deemphasis on blues phrasing in favor of a drier more understated approach. It was more evident in his soprano work but it carried over to his tenor as well.

By 1968 he had returned to Europe. Once again he travelled and recorded extensively. By the time May first 1970 rolled around he was in Barcelona to record this album.

His accompaniment was the trio of Tete Montoliu. Tete, at that time, was known as one of Europe's finest pianists although he had not echieved the world wide (except perhaps in America!) reknown he enjoys today. During the course of the music played for this recording you'll be able to hear the musicianship, the accompanimental ability and brilliant solo playing that marks everything Tete does.

Blue N Boogie, our opener, is an example of everything we have said. Lucky, on tenor, has en oddly muffled sound (could it be the engineer?) and his fleet inventive work contrests nicely with the solo he played on the tune with Miles Davis some sixteen years earlier. Montoliu metches the leader with his effortless flow.

Spanish Rails, the first of five Thompson compositions, is in the sixties soul jazz style with clipped phrasing similar to, say, *The Sidewinder*. Lucky is on soprano here end Montoliu hendles this restrictive pattern with eese.

What's New is e favorite of meny tenormen and Lucky recorded e tenor version for Sevoy with Milt Jackson. He prefers sopreno here and the playing by ell concerned is some of the best on the album.

Another foray into R&B territory comes with *Soul's Nite Out* but, fear not, there is nary a cliche in sight. Lucky and Tete are far too accomplished for shucking.

Lucky strolls into *The World Awakes* on soprano—a real hard swinging groove. Tete joins him for the second chorus before embarking on his own unique solo endeavor. Lucky returns for a second taste prior to the premature fade.

A crisp bossa nova treatment of *When Sunny Gets Blue* opens the second side. Once again an early fade interrupts the final chorus but in between there is luscious Lucky and tantalizing Tete.

Body & Soul is the second ballad in this collection that Lucky had previously recorded on tenor (ABC/Impulse) but chooses to essay here on soprano. Tete is up first here with Lucky emerging at the bridge to present a flawless reading.

Spanyola brings back the bossa to an "autentico" melody by Lucky. A brief exposition this but still another delightful example of thinking musicians at work.

Just as it might appear that our featured artist might complete this album and make our prophecies of change look absolutely accurate he throws us an absolutely delightful curve! *I Got It Bad* opens with warm beautiful subtone tenor recalling Ben Webster. Despite the other superlatives we have laid on the music up to this point we must redouble our adjectives for this and the closing burner *Soul Carnival*. This is authoritative, masterful tenor!

All this commentary means nothing next to the music in this album. The changes undertaken by Lucky Thompson in his playing, in his location, in his conception, whatever—now seem less like change and more like growth. And one listen to the music will give you an indication as to why Lucky Thompson has mainteined his status as one of the major jazz reedmen. It seems likely that much of his future reputation will rest on the quality music he presents to you right here.

BOB PORTER
Jazz Reviewer
Cash Box

Recorded May 1 & 2, 1970
A production of Discos Ensayo, S.A., Spain
Photography Chuck Stewart
Art direction & design Arnold A. Martin
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Distributed by
Flying Fish / 1304 W. Schubert / Chicago, Illinois 60614
PRINTED IN U.S.A.

DR. JAMES A. DUKE PRESENTS

The HERBALBUM

Side One

Chamomile *(Chamaemelum nobilis)*
Golden hair up in the sun
smiling shyly in the stew

Wintergreen *(Gaultheria Procumbens)*
"Summer's smile, Christmas cheer

Maple Syrup *(Acer Saccharum)*
"It's really tantalizing what
syrup does to you

Wild Windflower *(Anemone Sp.)*
"Spreading her perfume before the night

Witch Hazel *(Hamamelis Virginiana)*
Other Natures best dissenter
chose to flower in the winter

Side Two

Groundnuts *(Apios Americana)*
Groundnuts and wild rice
and turkey in the stew

Ginseng *(Panax Quinquefolius)*
"The herb that turns the
autumn into spring

Sour Grapes *(Vitus Rotundifolia)*
Wine women and song
can help a poor man along

Appalachian Rain *(H2O Melancholia)*
"You can't go home again

Mountain Laurel *(Kalmia Latifolia)*
Remember the mountain laurel
is blooming here for you

All songs written and published by **Dr James A Duke** except *Mountain Laurel* by **Vip Vipperman and Buddy Blackmon** published by Grand Coalition (BMI) and Grand Alliance (ASCAP)

Dr James A. Duke

Dr James A Duke received his PhD in Botany from the University of North Carolina He has lectured all over the country and taught classes at the Smithsonian Institute Dr Duke has also written a myriad of botanical books An international renowned herbalist and botanical adventurer, he was one of the first botanists invited to mainland China to research the tradition of herbal medicine there

Dr Duke is also an accomplished musician poet and songwriter This is a collection of his bluegrass, folk and jazz songs celebrating some of natures greatest gifts Enjoy this album as you would a walk through the woods and remember what's blooming there for you

For additional copies of this album and more information regarding the works of Dr James A Duke write **Dr James A Duke** The Herbal Research 8210 Murphy Road Fulton MD 20759

Musicians

Vip Vipperman
[illegible]
Buddy Blackmon
[illegible]
Ron Huskey Jr
[illegible]
Dave Blackmon
[illegible]
Buddy Greene
[illegible]
Eric Silver
[illegible]

ON MOUNTAIN LAUREL

Vip Vipperman
[illegible]
Buddy Blackmon
[illegible]
Jack Jackson
[illegible]
John "One Swig" Gardner
[illegible]
Barry Walsh
[illegible]

Singers

Rattlesnake Annie McGowan
[illegible]
Buddy Greene
[illegible]
Ted Hewitt
[illegible]
Doanna Cooper
[illegible]

Credits

Produced and Arranged by **Vip Vipperman** for **Buddy Blackmon** for Grand Coalition Productions

This Album Recorded & Mixed at Grand Central Studio, 1708 [illegible]

Engineers [illegible]

Mixed by Kent Madison Vip Vipperman and Buddy Blackmon using the Mitsubishi X-80 Digital System

Calligraphy Vickie Vipperman

Cover Design Mary Skinner and The Art Office

Special Thanks To Vickie and Mary Rattlesnake Annie Anne Haley Pat Patrick Mickey Hiter Leigh Traughber Mary Skinner and The Art Office Peggy Duke and the Brandy Station Band and Kent Madison

PUSH FOR EXCELLENCE

myrrh

SIDE 1

MSB-6617

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*1. COME ON CHILDREN-
WALTER HAWKINS and FAMILY
(Edwin Hawkins)
(Birthright Music-ASCAP-2:55)

**2. THE COMFORTER-
EDWIN HAWKINS
(Edwin Hawkins)
(Birthright Music-ASCAP-5:07)

3. REACHING FOR THE TOP-
PUSH CHOIR (David Horne-
Maurice Jackson-Eric
Thomas-Arthur Reid) 2:17

4. I'M GLAD I FOUND THE LORD-
PUSH CHOIR-4:07

5. KUM BA YAH-
JACKIE VERDELL-5:55

*Courtesy of Light Records

**Courtesy of Birthright Records

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PUSH FOR EXCELLENCE

myrrh

SIDE 2

MSB-6617

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**1. ALL OF ME-DANNIEBELLE
(Bruce Hibbard-
Hadley Hockensmith)
(Word Music, Inc.-ASCAP-3:40)

***2. YOUR LOVE-BILI THEDFORD
** and DANNIEBELLE
(Hadley Hockensmith)
(Word Music, Inc.-ASCAP-3:00)

*3. CHRIST HAS MADE THE DIFFERENCE-JESSY DIXON
(Jesse Dixon)
(Dixon Music-Lexicon Music, Inc.-ASCAP-5:12

4. REV. JESSE JACKSON-6:22

*5. SOON AND VERY SOON-
ANDRAÉ CROUCH
(Anraé Crouch)
(Lexicon Music, Inc.-
Crouch Music-ASCAP-5:39)

*Courtesy of Light Records

**Courtesy of Birthright Records

***Courtesy of Good News Records

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LISSETTE

LADO–A

℗ 1983, CBS, Inc.

DIL-10333
STEREO
33 1/3 RPM

SALVAJE 3:56
(Juan Marcelo)
EL 4:39
(Roberto Lozano)
TE PIDO QUE VUELVAS 3:30
(Marcelo San Juan)
SI ME QUIERES OLVIDAR 3:24
(Juan Marcelo)
SOLO UNA CANCION
–DO RE MI FA SOL– 4:50
(Claudio Baglioni)

Distributed & Manufactured by Discos CBS International

DISCOS CBS INTERNATIONAL

LISSETTE

LADO—B

℗ 1983, CBS, Inc.

DIL-10333
STEREO
33 1/3 RPM

LOCA DE ALEGRIA 4:31
(Moutinho-Toquinho-Vers. Esp. Lissette)
LA NOCHE 2:56
(Ricardo Eddy-Jorge Luis Piloto)
SUSPENSO 3:19
(Chein Garcia Alonso-Lisssette)
SI UN DIA TE SIENTES SOLO 3:25
(Anthony Rios)
CON TODO EL AMOR QUE YO PUEDO
(Claudio Baglioni-A. Coggio-Vers. Esp.:
Nicolas Amato) 4:41

Distributed & Manufactured by Discos CBS International

Side A

CONCENTRATION CAMP II

Da Halocaust

PARENTAL ADVISORY EXPLICIT CONTENT

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Executive Producer: C-LOC
All songs published by Camp Life, Inc. (BMI)

C-LOC RECORDS
PRIORITY RECORDS

1. Sickess - 4:23
Written and Performed by the Concentration Camp (Lay Lo, C-Loc and Young Bleed). Produced by N. (Happy) Perez.

2. What's Love - 2:54
Written and Performed by C-Loc. Additional vocals by Maxminelli. Produced by N. (Happy) Perez.

3. Comin' Down - 4:54
Written and Performed by Young Bleed, featuring Lucky Knuckles. Produced by N. (Happy) Perez.

4. Where The Playas At - 3:21
Written and Performed by C-Loc, Silkk The Shocker, Master P. Additional vocals by Laboe. Produced by N. (Happy) Perez.

Side B

CONCENTRATION CAMP II

Da Halocaust

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Executive Producer: C-LOC
All songs published by Camp Life, Inc. (BMI)



C-LOC RECOROS
PRIORITY RECORDS

1. Outside My Life - 3:40
Written and Performed by Maxminelli, Young Bleed and C-Loc. Produced by N. (Happy) Perez. Co-Produced by Steve Below and Wilkerson.

2. Still In All - 4:13
Written and Performed by C-Loc, Boo The Boss Playa and Young Bleed. Additional vocals by Steve Below. Produced by N. (Happy) Perez.

3. Grind - 4:10
Written and Performed by Growl Nitty and J-Von of Lay Lo. Produced by N. (Happy) Perez.

4. A Fool (Original) - 4:46
Written and Performed by Young Bleed
Produced by N. (Happy) Perez.

Side C

CONCENTRATION CAMP II

Da Halocaust

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C-LOC RECORDS
PRIORITY RECORDS

1. Cabbage Savage - 4:13
Written and Performed by the Concentration Camp (C-Loc, Lay Lo, Lucky Knuckles, Young Bleed, Boo The Boss Playa and Leetyme). Produced by N. (Happy) Perez.

2. Nothin' To Lose - 4:12
Written and Performed by Maxminelli, Leetyme, C-Loc. Additional vocals by C-Loc and Steve Below. Produced by N. (Happy) Perez and Steve Below.

3. Didn't Mean To Do It - 5:08
Written and Performed by Lamorris. Produced by N. (Happy) Perez.

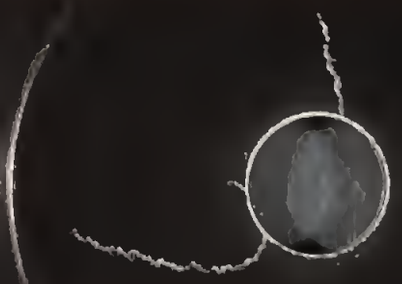
4. Dog-Ass Hoes - 3:31
Written and Performed by Lay Lo. Additional vocals by C-Loc. Produced by N. (Happy) Perez.

Side D

CONCENTRATION CAMP II

Da Halocaust

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C-LOC RECORDS
PRIORITY RECORDS

1. Solitaire - 3:42
Written and Performed by Goldie and Boo The Boss Playa. Produced by N. (Happy) Perez.

2. Candy And Cream - 4:09
Written and Performed by C-Loc, Growl Nitty and J-Von. Produced by Steve Below.

3. When Times Get Rough - 3:56
Written and Performed by Lucky Knuckles and C-Loc. Produced by N. (Happy) Perez.

4. Sickess (Radio Version) - 4:42
Written and Performed by the Concentration Camp (Lay Lo, C-Loc and Young Bleed). Produced by N. (Happy) Perez.



VISSA
RECORDS

THE HUNT
BACK ON THE HUNT

VISA 7013

SIDE 1
33 1/3 RPM

* 1.	STANDING IN THE ROAD (R.Farmer/Golga/Jones/D.Farmer)	3:08
2	SHE FLEW FREELY (B.Gagnon)	3:58
3.	HEART BENDER (P.Dickinson/ B.Gagnon)	5:47
* * 4.	LITTLE BIT OF LOVE (Kossoff/Kirke/Fraser/Rodgers)	2:35
5.	IF ONLY WE HAD TRIED (P.Dickinson/B.Gagnon)	2:29

Produced by Steve Vaughan
All songs administered by Reels Of Rhyme(PROCAN),
except *Beano Music/B.Feldman,
**Keeper's Cottage Music/Socks Music.

℗ 1980 Daffodil Records

VISA RECORDS, DISTRIBUTED BY JEM RECORDS, INC. SOUTH PLAINFIELD, N.J., RESEDA, CA. MADE IN U.S.A.



THE HUNT
BACK ON THE HUNT

VISA 7013

SIDE 2
33 1/3 RPM

	1.	AIN'T GOT YOU (P.Dickinson/ B.Gagnon)	3:10
***	2.	IT'S ALL TOO MUCH (G.Harrison)	3:28
	3.	WHAT GOOD IS LOVE (P.Dickinson/B.Gagnon/P.Kersey)	3:42
	4.	BACK ON THE HUNT (B.Gagnon)	4:04
	5.	TELL ME WHY (P.Dickinson/ B.Gagnon)	4:44

Produced by Steve Vaughan
All songs administered by Reels Of Rhyme(PROCAN), except ***Northern Songs.

℗ 1980 Daffodil Records

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1. Hi-Beams
Live in Shadows (3:35)
L. Lilli – D. Lilli ©1981

2. The Detectives
Can't Remember Her Name (2:58)
Dickson ©1983 DikLik Music

3. Some Red
She Snickers Euphoric Barf (2:54)
J. Housley – K. Dambruch ©1983

4. Parallel Fifth
Carrots and Peas (3:23)
R. Kalberer – J. McGrath ©1981

5. Gary Shane and the Detour
Middle Of The Night (3:56)
Two Rivers Publishing ASCAP ©1983

6. Rash of Stabbings
I Kill With Warning (2:43)
Rash of Stabbings ©1982

LR-6978
(101-1-19)
33⅓ RPM



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Side 1

1. The Schemers
Streamline Heart (2:46)
M. Cutler ©1982

2. The Probers
Waste Of My Time (2:21)
Mendes-Porro ©1982 Prober Music

3. Big World
Something Special (3:15)
Big World ©1982

4. The Threats
Dream Girl (3:32)
D. Landry – J. Silva ©1983

5. Ed Tabela
Right Or Wrong (2:07)
E. Tabela – B. Montiro ©1983

6. The Mike Viola Alliance
All the Time, All the While (2:57)
Mike Viola ©1983

7. Outrage
Candy Store (3:00)
S. Marshall – P. Dutra ©1982

LR-6978
(101-A-19)
33⅓ RPM



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Side A

ELECTRECORD

ST 33

STEREO
MONO

STM-EPE 01431

01431/1

1. Horă de ascultare, 2. Cîntec de nuntă, 3. Sîrbă de la Bosanci, 4. Patru boi leagănă carul, 5. Breazăde la Micşunești, 6. Cîntecul miresei, 7. Ca la Domașnea

Orchestra **Radu Simion**

Solo țambal : **Nicolae Fieraru**

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ELECTRECORD

ST 33

STEREO
MONO

STM-EPE 01431 **01431/2**

1. Brîul de la Domneşti, 2. De dragoste ca pe Argeş
3. Hora de mînă a piteştenilor, 4. Cîntec de deal, 5. Brîul pe opt, 6. Sîrbă de la Cîmpulung,
7. Breazăa din Argeş

Orchestra Radu Simion

Solo acordeon : Petre Mihalcea

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NASHBORO

THE SEPARATION LINE

Side 1 7071-A

DOROTHY LOVE COATES & THE GOSPEL HARMONETTES

1. YOU DON'T KNOW (How Good God Has Been To Me)—4:47
(D. Love Coates—Excellorec Music—BMI)
2. THE SEPARATION LINE—2:46
(D. Love Coates—Excellorec Music—BMI)
3. SO MANY FALLING BY THE WAYSIDE (Lord Help Me To Stand)—4:10
(D. Love Coates—Excellorec Music—BMI)
4. THE CHARIOT—2:05
(D. Love Coates—Arrangement—Excellorec Music Co.—BMI)
5. SHAKE MY MOTHERS HAND FOR ME—4:12
(Traditional)

PRODUCED BY SHANNON WILLIAMS

1011 Woodland St., Nashville, Tennessee

NASHBORO

THE SEPARATION LINE

Side 2

7071-B

DOROTHY LOVE COATES & THE GOSPEL HARMONETTES

1. DARK DAY IN JERUSALEM—1:55
(D. Love Coates—Excellorec Music—BMI)
2. JESUS IS ALL THE WORLD TO ME—4:33
(Traditional)
3. GOD SHALL WIPE AWAY ALL TEARS—4:12
(Traditional)
4. COME ON AND GO WITH ME (To My Father's House)—3:55
(D. Love Coates—Excellorec Music—BMI)
5. LORD TELL ME WHEN—3:34
(D. Love Coates—Excellorec Music—BMI)

PRODUCED BY SHANNON WILLIAMS

1011 Woodland St., Nashville, Tennessee

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Deutsche Grammophon

LC 0173

1

D. P.	2561 168 S 1 Made in Germany 2891 686	R 205 040	STEREO 33

Ludwig van Beethoven

Symphonie Nr. 1 C-dur op. 21

1. Satz: Adagio molto - Allegro con brio
2. Satz: Andante cantabile con moto
3. Satz: Menuetto. Allegro molto e vivace
4. Satz: Adagio - Allegro molto e vivace

Wiener Philharmoniker
Dirigent: Karl Böhm

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Deutsche Grammophon

LC 0173

2

D. P.	2563 656 S 2 Made in Germany 2891 686	R 205 040	STEREO 33

Ludwig van Beethoven

Symphonie Nr. 2 D-dur op. 36

1. Satz: Adagio molto - Allegro con brio
2. Satz: Larghetto
3. Satz: Scherzo. Allegro - attacca:
4. Satz: Allegro molto

Wiener Philharmoniker
Dirigent: Karl Böhm

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Deutsche Grammophon

LC 0173

3

D. P.	2561 170 S 5 Made in Germany 2891 687	R 205 040	STEREO 33

Ludwig van Beethoven

Symphonie Nr. 3 Es-dur op. 55 „Eroica“

1. Satz: Allegro con brio
2. Satz: Marcia funebre. Adagio assai

Wiener Philharmoniker
Dirigent: Karl Böhm

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Deutsche Grammophon

LC 0173

4

D. P.	2561 170 S 6 Made in Germany 2891 687	R 205 040	STEREO 33

Ludwig van Beethoven

Symphonie Nr. 3 Es-dur op. 55 „Eroica“

3. Satz: Scherzo. Allegro vivace
4. Satz: Finale: Allegro molto

Wiener Philharmoniker
Dirigent: Karl Böhm

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Deutsche Grammophon

LC 0173

5

D. P.	2561 171 S 7 Made in Germany 2891 688	R 205 040	STEREO 33

Ludwig van Beethoven

Symphonie Nr. 4 B-dur op. 60

1. Satz: Adagio - Allegro vivace
2. Satz: Adagio

Wiener Philharmoniker
Dirigent: Karl Böhm

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Deutsche Grammophon

LC 0173

6

D. P.	2561 171 S 8 Made in Germany 2891 688	R 205 040	STEREO 33

Ludwig van Beethoven

Symphonie Nr. 4 B-dur op. 60

3. Satz: Allegro vivace
4. Satz: Allegro ma non troppo

Wiener Philharmoniker
Dirigent: Karl Böhm

℗ 1972 Polydor International GmbH


Deutsche Grammophon
LC 0173
7
D. P.
2530 062 S 1
Made in Germany
2891 689
R 205 040
STEREO
33
Ludwig van Beethoven
Symphonie Nr. 5 c-moll op. 67
1. Satz: Allegro con brio
2. Satz: Andante con moto
Wiener Philharmoniker
Dirigent: Karl Böhm
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Deutsche Grammophon

LC 0173

8

D. P.	2530 062 S 2 Made in Germany 2891 689	R 205 040	STEREO 33

Ludwig van Beethoven

Symphonie Nr. 5 c-moll op. 67

3. Satz: Allegro - attacca:
4. Satz: Allegro

Wiener Philharmoniker
Dirigent: Karl Böhm

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Deutsche Grammophon

LC 0173

9

D. P.	2530 142 S 1 Made in Germany 2891 690	R 205 040	STEREO 33

Ludwig van Beethoven

Symphonie Nr. 6 F-dur op. 68 „Pastorale“

1. Satz: Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande (Allegro ma non troppo)
2. Satz: Szene am Bach (Andante molto mosso)

Wiener Philharmoniker
Dirigent: Karl Böhm

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Deutsche Grammophon

LC 0173

10

D. P.	2530 142 S 2 Made in Germany 2891 690	R 205 040	STEREO 33

Ludwig van Beethoven

Symphonie Nr. 6 F-dur op. 68 „Pastorale“

3. Satz: Lustiges Zusammensein der Landleute (Allegro) - attacca:
4. Satz: Gewitter. Sturm (Allegro) - attacca:
5. Satz: Hirtengesang. Frohe und dankbare Gefühle nach dem Sturm (Allegretto)

Wiener Philharmoniker
Dirigent: Karl Böhm

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Deutsche Grammophon

LC 0173

11

D. P.	2561 174 S 13 Made in Germany 2891 691	R 205 040	STEREO 33

Ludwig van Beethoven

Symphonie Nr. 7 A-dur op. 92

1. Satz: Poco sostenuto - Vivace
2. Satz: Allegretto

Wiener Philharmoniker
Dirigent: Karl Böhm

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Deutsche Grammophon

LC 0173

12

D.P.	2561 174 S 14 Made in Germany 2891 691	R 205 040	STEREO 33

Ludwig van Beethoven

Symphonie Nr. 7 A-dur op. 92

3. Satz: Presto
4. Satz: Allegro con brio

Wiener Philharmoniker
Dirigent: Karl Böhm

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Deutsche Grammophon
13
D. P.
2561 168 S 2
Made in Germany
2563 662
STEREO
33
Ludwig van Beethoven
Symphonie Nr. 8 F-dur op. 93
1. Satz: Allegro vivace e con brio
2. Satz: Allegretto scherzando
3. Satz: Tempo di Menuetto
4. Satz: Allegro vivace
Wiener Philharmoniker
Dirigent: Karl Böhm
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GmbH


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Deutsche Grammophon
14
D. P.
112 017 S 1
Made in Germany
2563 662
STEREO
33
Ludwig van Beethoven
IX. Symphonie d-moll op. 125
1. Satz: Allegro ma non troppo, un poco maestoso
Wiener Philharmoniker
Dirigent: Karl Böhm
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Deutsche Grammophon

LC 0173

15

D. P.	2561 175 S 16 Made in Germany 2891 693	R 205 040	STEREO 33

Ludwig van Beethoven

IX. Symphonie d-moll op. 125

2. Satz: Molto vivace
3. Satz: Adagio molto e cantabile

Wiener Philharmoniker
Dirigent: Karl Böhm

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Deutsche Grammophon

LC 0173

16

D. P.	112 018 S 2 Made in Germany 2891 693	R 205 040	STEREO 33

Ludwig van Beethoven

IX. Symphonie d-moll op. 125

4. Satz: Presto - mit Schlußchor aus Schillers Ode „An die Freude“

Gwyneth Jones, Sopran/Tatiana Troyanos, Alt
Jess Thomas, Tenor/Karl Ridderbusch, Baß
Konzertvereinigung Wiener Staatsopernchor
Wiener Philharmoniker
Dirigent: Karl Böhm

℗ 1970 Polydor International GmbH


LIGHTNING
LILP 0001-A
Produced By Barry Biggs
for
Lightning Music
Dist. By
V.P. Records
170-21 Jamaica Ave.
Jamaica, N.Y. 11432
(212) 291-7058
Made in Jamaica
® ©
COMING DOWN WITH LOVE
BARRY BIGGS
Side One
Love Come Down
You're Always On My Mind
One Of the Poorest People
For The Love Of You
Just An Illusion
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LIGHTNING
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for
Lightning Music
LILP 0001-B
Dist. By
V.P. Records
170-21 Jamaica Ave.
Jamaica, N.Y. 11432
(212) 291-7058
Made in Jamaica
℗ ©
COMING DOWN WITH LOVE
BARRY BIGGS
Side Two
Reflections Of My Life
Your Body's Here With Me
Stop Look Listen
Girl I Really Love You
You Took Your Love
Love Come Down (Dub Verson)
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SIDE 1

GMS-1074

COCO AND THE LONESOME ROAD BAND

1. **NEW ENGLAND SONG (3:58)**
   (C. Kallis) Figtree Music/Sesac
2. **EVERYBODY'S TALKING 'BOUT COWBOYS (3:00)**
   (C. Kallis & P. Miller) Little Face Music/Sesac
3. **HOW LONG (3:18)**
   (C. Kallis) Little Face Music/Sesac
4. **MAKIN' SENSE OF IT ALL (2:41)**
   (P. Miller) Little Face Music/Sesac
5. **THE BALLAD OF OLD ~~KING~~ ~~KONG~~ (3:29)**
   (D. Levine) © D. Levine, 1981

℗ © 1981
Green Mountain Records, Inc.
Northfield, Vt. 05683



SIDE 2 GMS-1074

COCO AND THE LONESOME ROAD BAND

1. **SAILIN' JIM (4:27)**
   (C. Kallis & S. Locke) Little Face Music/Sesac
2. **SPRING FEVER (2:41)**
   (P. Miller) Little Face Music/Sesac
3. **I DON'T SEE ME (4:21)**
   (D. Levine) © D. Levine, 1981
4. **I CAN'T REMEMBER (WHAT WENT WRONG) (3:14)**
   (P. Miller) Figtree Music/Sesac
5. **WORRY (2:42)**
   (C. Kallis & P. Miller) Figtree Music/Sesac

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Green Mountain Records, Inc.
Northfield, Vt. 05683



M-G-M

From The Original Sound Track. MGM Presents

"THE DIRTY DOZEN"

Music By Frank DeVol

STEREO

Side 1

SE4445 ST

1. MAIN TITLE FROM "THE DIRTY DOZEN"—1:28
2. BUILDING THE BARRACKS—2:35
3. THE BATTLE BEGINS—2:38
4. GIRLS OF THE EVENING—1:19
5. THE DIRTY DOZEN—2:02
6. EINSAM—1:55
   Sung By Sibylle Siegfried
   (Lyric By Sibylle Siegfried)
7. MISSION ACCOMPLISHED—2:05

Album Prod. By Jesse Kaye

Publ. By Leo Feist, Inc.—ASCAP

MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U.S.A.



M-G-M

From The Original Sound Track. MGM Presents

"THE DIRTY DOZEN"

Music By Frank DeVol

STEREO

Side 2

SE4445 ST

1. BRAMBLE BUSH—Sung By Trini Lopez—2:55
(Lyrics By Mack David) Arr. By Don Costa
Produced By Don Costa Prod.
2. COL. BREED'S FOLLY—2:22
3. THE SHAM BATTLE—3:22
Interpolating: Don't Sit Under The Apple Tree
(Brown-Stept-Tobias) Robbins Music—ASCAP
4. THE CHATEAU—3:10
5. SWITCH-HITTERS—1:45
6. FINALE AND END TITLE—1:47
Album Prod. By Jesse Kaye
Publ. By Leo Feist, Inc.—ASCAP

MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U.S.A.

I DON'T WANT TO GO ON WITH YOU LIKE THAT
– Elton John 7:37 132 BPM
(Elton John/Taupin)
Courtesy MCA Records/Happenstance Ltd. ℗ 1988
Edit By: Dale William & Randy Todd

JACKIE
– Blue Zone U.K. 6:32 136 BPM
(Steinberg & Kelly)
Courtesy BMG Arista Records Ltd. ℗ 1988
Mix By: Howard Prince
ASCAP/BMI/SESAC

PC5

VOLUME 1, ISSUE 12
SIDE C



33 1/3 RPM
STEREO

PRIME CUTS™

P.O. Drawer 80817
Conyers, GA 30208-0817
(404) 388-7500

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DJ USE ONLY!

GONNA GET TO YOU
– Dan Reed Network 6:52 100 BPM
(D. Reed)
Courtesy Mercury Records/Polygram Inc. ℗ 1988
Rock It Up Edit By: Brian McGuire

NO PARKING ON THE DANCE FLOOR
– Midnight Star 5:44 124 BPM
(Bill Simmons/Bobby Lovelace/Reggie Calloway)
Courtesy Solar/Constellation Records, Inc. ℗ 1983
F.L.L.L. Edit By: Steve Jaffe

XXX-ORCIST XXX-CERPTS
– Unkn[redacted]n 0:11
(WARNING! May be [redacted]e to some listeners)
ASCAP[redacted]/SESAC

PC5

VOLUME 1, ISSUE 12
SIDE D

33 1/3 RPM
STEREO

PRIME CUTS™

P.O. Drawer 80817
Conyers, GA 30208-0817
(404) 388-7500

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DJ USE ONLY!



M-G-M

"HANK WILLIAMS" – VOLUME II

3 - E4

Side 1

1. BABY, WE'RE REALLY IN LOVE (Williams)
2. LOST HIGHWAY (Payne)
3. I JUST DON'T LIKE THIS KIND OF LIVIN'
4. MAY YOU NEVER BE ALONE (Williams)
5. CRAZY HEART (Rose-Murray)
6. I CAN'T HELP IT (If I'm Still In Love With You) (Williams)

HANK WILLIAMS
With His Drifting Cowboys

MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.



M-G-M

"HANK WILLIAMS" – VOLUME II

3 - E4

Side 2

1. I'M A LONG GONE DADDY
(Williams)
2. THEY'LL NEVER TAKE HER LOVE FROM ME
(Payne)
3. WHY SHOULD WE TRY ANYMORE
(Williams)
4. ROOTIE TOOTIE
(Rose)
5. A HOUSE WITHOUT LOVE
6. THE BLUES COME AROUND
(Williams)

HANK WILLIAMS
With His Drifting Cowboys

MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U.S.A.


M-G-M
"HANK WILLIAMS" – VOLUME II
3 - E4
Side 3
1. I'VE JUST TOLD MAMA GOODBYE
(Sweet-Kinsey)
2. NEVER AGAIN (Will I Knock On Your Door)
3. I CAN'T GET YOU OFF MY MIND
(Williams)
4. FLY TROUBLE
(Wilds-Briggs-Rose)
5. DEAR JOHN
(Ritter-Gass)
6. LET'S TURN BACK THE YEARS
(Williams)
HANK WILLIAMS
With His Drifting Cowboys
MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U.S.A.


M-G-M
"HANK WILLIAMS" – VOLUME II
3 - E4
Side 4
1. I'M SORRY FOR YOU MY FRIEND
2. I'LL BE A BACHELOR 'TIL I DIE
3. I CAN'T ESCAPE FROM YOU
4. I'D STILL WANT YOU
5. MY LOVE FOR YOU (Has Turned To Hate)
6. MY SON CALLS ANOTHER MAN DADDY
(Williams)
HANK WILLIAMS
With His Drifting Cowboys
MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.



M-G-M

"HANK WILLIAMS" – VOLUME II

3 - E4

Side 5

1. DEAR BROTHER
2. LOST ON THE RIVER
(Williams)
3. BE CAREFUL OF STONES THAT YOU THROW
(Dodd)
4. WHY DON'T YOU MAKE UP YOUR MIND
5. PICTURES FROM LIFE'S OTHER SIDE
(Williams)
6. I DREAMED ABOUT MAMA LAST NIGHT
(Rose)

HANK WILLIAMS
With His Drifting Cowboys

MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.



M-G-M

"HANK WILLIAMS" – VOLUME II

3 - E4

Side 6

1. I'VE BEEN DOWN THAT ROAD BEFORE
(Williams)
2. JUST WAITIN'
(Williams-Gazzaway)
3. I'M GONNA SING
4. MOTHER IS GONE
5. THE ANGEL OF DEATH
6. READY TO GO HOME
(Williams)

HANK WILLIAMS
With His Drifting Cowboys

MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.

CC

Collectors Classics

SIDE 1

THE STANLEY BROTHERS

LP-17

1. I WORSHIP YOU
2. I HEAR MY SAVIOUR CALLING
3. JUST A LITTLE TALK WITH JESUS
4. YOU'D BETTER GET RIGHT
5. LONESOME AND BLUE
6. WILL HE WAIT A LITTLE LONGER
7. I'M LOST I'LL NEVER FIND THE WAY
8. LET ME WALK LORD BY YOUR SIDE

(VRP-CCLP-17-A)

CC

Collectors Classics

SIDE 2

THE STANLEY BROTHERS

LP-17

1. I'LL NEVER GROW TIRED OF YOU
2. LOVING YOU TOO WELL
3. IF THAT'S THE WAY YOU FEEL
4. A LIFE OF SORROW
5. I'D RATHER BE FORGOTTEN
6. DAYBREAK IN DIXIE
7. LITTLE MAGGIE
8. NO SCHOOL BUS IN HEAVEN

(VRP-CCLP 17-B)

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STEREO
33 1/3 RPM
Recorded
in the U.S.

AN 7088
SIDE A

℗ 1988 Island
Records, Inc.

BERT SEAGER JAZZ QUINTET
BECAUSE THEY CAN

1. MINOR SURGERY (5:38)
2. YOU DON'T KNOW WHAT LOVE IS (6:15)*
3. ANNETTE'S NEW SKATES (8:36)

All songs written by Bert Seager except
for * by Don Raye & Gene De Paul
All songs arranged by Bert Seager
All songs BERTMUSIC (BMI) Except
for * MCA, INC. (ASCAP)


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Antilles®
STEREO
33 1/3 RPM
Recorded
in the U.S.
AN 7088
SIDE B
℗ 1988 Island
Records, Inc.
BERT SEAGER·JAZZ QUINTET
BECAUSE THEY CAN
1. TIM'S WHIM (With Vim) (5:40)
2. GROUND ZERO (7:05)
3. COMING AND GOING (9:43)
All songs written by Bert Seager
All songs arranged by Bert Seager
All songs BERTMUSIC (BMI)

MARLIN

LIFE IS MUSIC
THE RITCHIE FAMILY

2203
SIDE 1

PROMOTIONAL
COPY
NOT FOR SALE

LIFE IS MUSIC 4:53
(J. Morali-M. Gazzola-
R. Rome-H. Belolo-P. Hurtt)

LADY LUCK 3:57
(J. Morali-R. Rome-
H. Belolo-P. Hurtt)

**LONG DISTANCE
ROMANCE 6:41**
(J. Morali-R. Rome-
P. Whitehead-H. Belolo)

**Produced and
Arranged by JACQUES MORALI AND RITCHIE ROME
for Can't Stop Productions, Inc. N.Y.C.**

℗ © 1977,
Can't Stop Productions, Inc.

DIST. BY T.K. PRODUCTIONS-495 S. E. 10th CT., HIALEAH, FLA. 33010

MARLIN

LIFE IS MUSIC
THE RITCHIE FAMILY

33 1/3

PROMOTIONAL
COPY
NOT FOR SALE

2203
SIDE 2

LIBERTY 5:35
(J. Morali-R. Rome-
H. Belolo-P. Hurtt)

SUPER LOVER 5:45
(J. Morali-R. Rome-
H. Belolo-P. Hurtt)

DISCO BLUES 5:42
(J. Morali-R. Rome-
H. Belolo-P. Hurtt)

Produced and
Arranged by JACQUES MORALI AND RITCHIE ROME
for Can't Stop Productions, Inc. N.Y.C.

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The Boys From Indiana

An American Heritage
A Tribute to the
Pioneers of Bluegrass Music

Side A
JRC 88058A

33 1/3 RPM
Stereo
Time 9:05

Blue Moon Of Kentucky
Uncle Pen
White Dove
Foggy Mountain Breakdown
Salty Dog Blues
Martha White Theme
The Ballad of Jed Clampett

The Boys From Indiana

An American Heritage
A Tribute to the
Pioneers of Bluegrass Music

Side B
JRC 88058B

33 1/3 RPM
Stereo
Time 10:26

Love Letters In The Sand
Twenty Twenty Vision
Fair And Tender Ladies
I Know You're Married
Are You Missing Me
They Were Walking My Lord
(Up Cavary's Hill)
Blue Moon Of Kentucky
Watermelon Hanging On The Vine



Old Heritage Records

"Did You Forget God Today"

BOYS FROM INDIANA

Side One
JRC 88039

Stereo
33 1/3 RPM

1. SATISFIED-3:08
2. WALK THROUGH THE VALLEY-3:30
3. TEACH ME OF JESUS-2:26
4. SING SING SING-2:03
5. MY JESUS WALKS-2:04



Old Heritage Records

"Did You Forget God Today"

BOYS FROM INDIANA

Side Two
JRC 88039

Stereo
33 1/3 RPM

1. YES I CRIED-2:33
2. WANDERING SOUL-2:36
3. GET RIGHT WITH GOD-2:25
4. DID YOU FORGET GOD TODAY-2:55
5. WHERE WILL YOU BE-2:29

SAVOY

RECORDS INC.

SL 14546
(SL 14546 SA)

SIDE 1
33 1/3 RPM

THE GOSPEL EXPOSITIONS

1. OVER THERE
2. YOU AND I CAN MAKE IT
3. HOLD OUT
4. NOTHING SHALL SEPARATE ME
5. HE'S COMING BACK AGAIN

℗ 1980 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.



RECORDS INC.

SL 14546
(SL 14546 SB)

SIDE 2
33 1/3 RPM

THE GOSPEL EXPOSITIONS

1. PRAISE THE LORD EVERYBODY
2. HE'S NEVER LEFT ME ALONE
3. JUST IN TIME
4. HEAVEN IS THE PLACE
5. PRAY

℗ 1980 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.

HOME RUN MAN

DAVE HANEY and BAY STATE BLUEGRASS

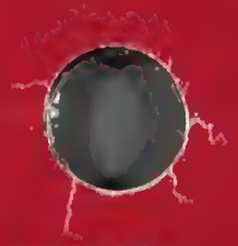
SIDE A:

I'LL NEVER CHANGE MY MIND (2:17)
Curly Cline & Charlie Cline - Unichappell Music, Inc./ BMI
BREAKING UP MY HOME AGAIN (2:26)
Ronnie Sell - Cedarwood Music/ BMI
THAT BEAUTIFUL HOME (2:14)
PD
TOIL, TEARS AND TROUBLE (1:50)
John Talley & Connie Galely -
Trio Music Co. & Fort Knox Music/ BMI
ACROSS THE BRIDGE (2:47)
PD
(I'M BLUE, I'M SAD AND) I'M LONESOME (2:11)
Larry Richardson -
Wynwood Music Co, Inc./ BMI

HOME RUN MAN

DAVE HANEY and BAY STATE BLUEGRASS

SIDE B:



HOME RUN MAN (2:14)
Jimmy Martin & Buck Wade - Champion Music Corp./ BMI
I'M COMING HOME (3:15)
T-Bone Burnett - Blacklen Music/ BMI (admin. by the Bug Music Group)
SEVEN LONELY DAYS (2:56)
Ken Frasier - Mole Hole Music & Bug Music/ BMI
LONESOME ROAD BLUES (2:09)
[illegible]
BLUE DAYS AND SLEEPLESS NIGHTS (2:55)
Kenet - Hi-Lo Music/ BMI
DRIVIN' NAILS IN MY COFFIN (2:27)
Jerry Irby - Rightsong Music/ BMI


mercury
mercury
THE EVERLY BROTHERS
BORN YESTERDAY
STEREO
SIDE 1
422-826 142-1 M-1
1. AMANDA RUTH — 3:17
(T. Kinman/C. Kinman) BMI
2. I KNOW LOVE — 2:37
(B. Neary/J. Photoglo) BMI
3. BORN YESTERDAY — 4:00
(D. Everly) BMI
4. THESE SHOES — 3:45
(L. Lee/J. Goin) BMI/ASCAP
5. ARMS OF MARY — 2:25
(I. Sutherland) ASCAP
6. THAT UNCERTAIN FEELING — 3:11
(S. Gould) PRS
Produced by Dave Edmunds
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mercury
mercury
THE EVERLY BROTHERS
BORN YESTERDAY
STEREO
SIDE 2
422-826 142-1 M-1
1. THINKIN' 'BOUT YOU — 2:45
(L. Henley/B. Burnette) BMI
2. WHY WORRY — 4:45
(M. Knopfler) ASCAP
3. ABANDONED LOVE — 4:03
(B. Dylan) ASCAP
4. DON'T SAY GOODNIGHT — 4:37
(B. Neary/J. Photoglo) BMI
5. ALWAYS DRIVE A CADILLAC — 5:02
(L. Raspberry) BMI
Produced by Dave Edmunds
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RCA



Victor

Home Again
The Everly Brothers

Side A Stereo
AFL1-5401-A

1 I'm on My Way Home Again
(T. Slater) 2:18
2 Rocky Top (B. Bryant-F. Bryant) 2:50
3 Cuckoo Bird (D. Everly-P. Everly) 2:40
4 The Brand New Tennessee Waltz
(J. Winchester) 3:10
5 Not Fade Away
(N. Petty-C. Hardin) 2:01

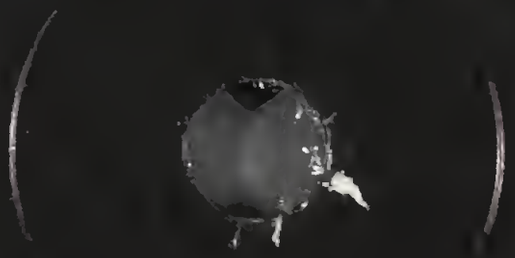
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℗ 1972, 1973, 1985 RCA RECORDS

RCA

Victor



Home Again
The Everly Brothers



Side B Stereo
AFL1-5401-B

1 Poems, Prayers and Promises
(J. Denver) 4:06
2 Maiden's Prayer (B. Wills) 2:16
3 Paradise (J. Prine) 3:42
4 Green River (D. Everly-
P. Everly) 4:37
5 The Air That I Breath
(A.L. Hammond-M. Hazelwood) 3:43

5, Phil Everly

TM(s)® RCA CORP.—MADE IN U.S.A.
℗ 1972, 1973, 1985 RCA RECORDS


timeless
SIDE 1
STEREO
STEMRA
Sjp 177 A
(P) 1984
33⅓ RPM
Timeless Records
a division of
Wim Wigt Productions
Wageningen
Holland
CALIFORNIA MESSAGE
1. CALIFORNIA MESSAGE (5'41) Andante Music
2. SOUL TALK (6'41) Andante Music
3. BLUES MARCH (5'56) Andante Music
4. THE BERLINER (5'48) Andante Music
BENNY GOLSON QUINTET
(feat. Curtis Fuller)
All compositions & Arrangements by Benny Golson
Featuring Curtis Fuller
Originally produced by Baystate Records
(P) 1981 RVC Corporation
Timeless Records 1983
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timeless
SIDE 2
STEREO
STEMRA
Sjp 177 B
(P) 1984
33⅓ RPM
Timeless Records
a division of
Wim Wigt Productions
Wageningen
Holland
CALIFORNIA MESSAGE
1. WHISPER NOT (8'55) Andante Music
2. FREE AGAIN (7'15) Andante Music
3. I REMEMBER CLIFFORD (6'30) Andante Music
BENNY GOLSON QUINTET
(feat. Curtis Fuller)
All compositions & Arrangements by Benny Golson
Featuring Curtis Fuller
Originally produced by Baystate Records
(P) 1981 RVC Corporation
Timeless Records 1983
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SPRINGBOARD®

THE EXCITING LENA HORNE

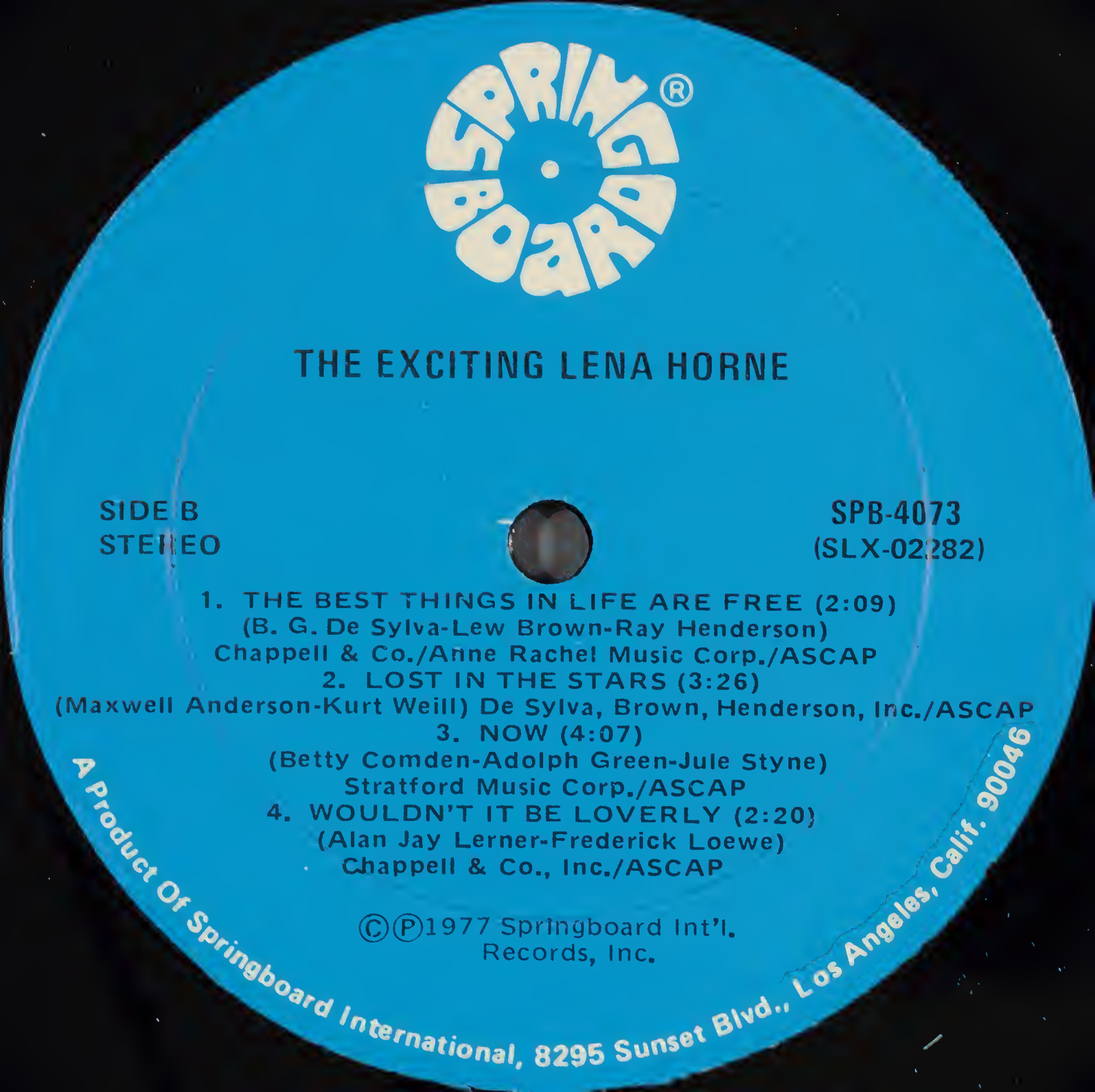
SIDE A
STEREO

SPB-4073
(SLX-02281)

1. ONCE IN A LIFETIME (2:18)
(Leslie Bricusse-Anthony Newley) TRO/Ludlow Music, Inc./BMI
2. MEANTIME (3:23)
(Al Stillman-Robert Allen) Dymor Prod., Inc./
Jonathan Music Co./ASCAP
3. GREAT DAY (1:51)
(Billy Rose-Edward Eliscu-Vincent Youmans)
Miller Music Corp./Anne Rachel Music Corp./ASCAP
4. SILENT SPRING (2:38)
(Mitchell McWhinney-Jerry Powell)
Times Square Music/BMI
5. BLOWING IN THE WIND (2:28)
(Bob Dylan) M. Witmark & Sons/ASCAP

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SPRINGBOARD®
THE EXCITING LENA HORNE
SIDE B
STEREO
SPB-4073
(SLX-02282)
1. THE BEST THINGS IN LIFE ARE FREE (2:09)
(B. G. De Sylva-Lew Brown-Ray Henderson)
Chappell & Co./Anne Rachel Music Corp./ASCAP
2. LOST IN THE STARS (3:26)
(Maxwell Anderson-Kurt Weill) De Sylva, Brown, Henderson, Inc./ASCAP
3. NOW (4:07)
(Betty Comden-Adolph Green-Jule Styne)
Stratford Music Corp./ASCAP
4. WOULDN'T IT BE LOVERLY (2:20)
(Alan Jay Lerner-Frederick Loewe)
Chappell & Co., Inc./ASCAP
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AMANDA MIGUEL

EL ULTIMO, EL SONIDO, VOL. III

Lado A

PRL 90391

LP

33 1/3 R.P.M.
estereo





EL GATO Y YO (Verdaguer/Miguel/Anahi) **3:43**
DUDAS (Verdaguer/Miguel/Carballo) **3:40**
LAS PEQUEÑAS COSAS (Verdaguer/Miguel/Carballo) **3:57**
TUS OJOS (Verdaguer/Miguel/Carballo) **3:35**
Y TE AMO IGUAL (Verdaguer/Carballo) **3:48**

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AMANDA MIGUEL

EL ULTIMO, EL SONIDO, VOL. III

Lado B

PRL 90391

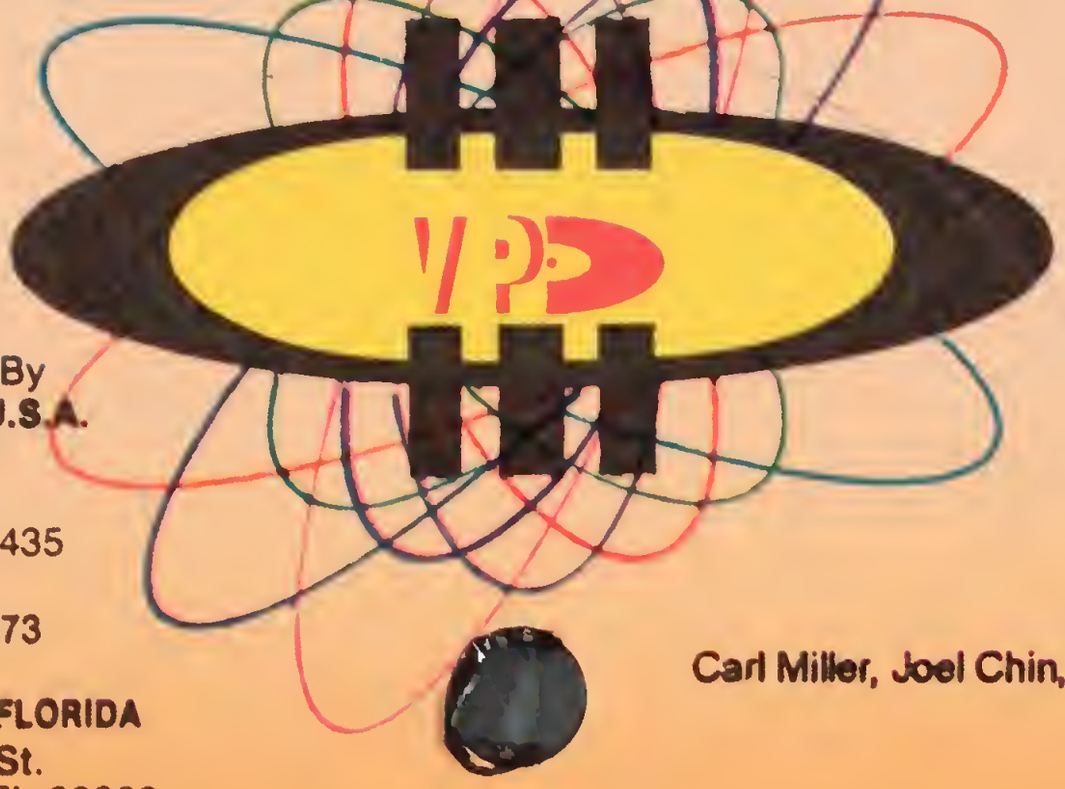
LP

33 1/3 R.P.M.
estereo

PROFONO
INTERNACIONAL INC.

DESIERTO (Verdaguer/Miguel/Carballo) **3:18**
A DONDE VA (Verdaguer/Miguel/Carballo) **3:17**
GANEMOS TIEMPO (Verdaguer/Carballo) **2:35**
AMANDA AL PIANO III (CANCION DE CUNA AL REVES)
(Verdaguer/Miguel/Carballo) **3:10**

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ALSO
V.P. RECORDS OF FLORIDA
5893 S.W. 21st St.
W. Hollywood, FL 33023
(305) 966-4744

SIDE A
VPRL1342
Compiled by:
Carl Miller, Joel Chin, Paul Sheilds

REGGAE HIP HOP MIX

1. **WHO SEH ME DUN -**
Cutty Ranks / *Roof International*

2. **REAL LOVER -**
Mad Lion / *Gaysi*

3. **RICH GIRL -**
Louchie Lou & Michie One / *Fashion*

4. **BAWL IT OUT LOUD -**
Jigsy King / *X-Rated*

5. **BUTTERFLY -**
Jigsy King & Tony Curtis / *Roof Inter.*

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5893 S.W. 21st St.
W. Hollywood, FL 33023
(305) 966-4744

SIDE B
VPRL1342
Compiled by:
Carl Miller, Joel Chin, Paul Sheilds

REGGAE HIP HOP MIX

1. COMBINATION MIX -
Ricky General & Mega Banton / *Wizard*

2. COPPERSHOT -
Bounty Killer / *Jammys*

3. MISS GOODIE GOODIE -
Galaxy P. & Colin Roach / *John John*

4. GET HER IF YOU CAN -
Iginga & Jr. Rodigan / *Mastermind*

5. I KNOW THE SCORE -
Bounty Killer & Frankie Paul / *Uncle T.*

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SUPERTRONICS

"DAPHNE"
LENNOX PICOU

SIDE A
STEREO
RY-001

(BMI)
33⅓ RPM

WRITTEN BY FRANK FRANCOIS
ARR. & CONDUCTED BY EDDIE QUARLESS

MFG. & DIST. BY
S.P.C.

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SUPERTRONICS

"SHE FUNKING"
LENNOX PICOU

SIDE B
STEREO
RY-001

(BMI)
33⅓ RPM

WRITTEN BY FRANK FRANCOIS
ARR. & CONDUCTED BY EDDIE QUARLESS

MFG. & DIST. BY
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DJET-X SWEET LOVE

ZANMI

Produced by
Edouard & Emmanuel Serge Frasier

STEREO
33 1/3 RPM

SIDE ONE
P4374
℗ © 1988

1. HAITI (OUA TANDE) 9:08
L. Mathieu - M. Badette

2. TE EXTRANO 8:40
G. Daniel

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DJET-X SWEET LOVE

ZANMI

Produced by
Edouard & Emmanuel Serge Frasier

STEREO
33 1/3 RPM

SIDE TWO
P4374
℗ © 1988

1. ZANMI 8:40
G. Daniel & J. Muller

2. REFLEXIONS 7:53
G. Daniel & M. Badette

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JOHANNES BRAHMS

(1833 - 1897)

ZIGEUNERLIEDER op. 103

I - He, Zigeuner, greife in die Saiten ein! / II - Hochgetürmte Rimaflut / III - Wißt ihr, wann mein Kindchen / IV - Lieber Gott, du weißt / V - Brauner Bursche / VI - Röslein dreie in der Reihe

LC 0149

GEMA

1

76 379 A

76 379

(M 34 535)

33 STEREO

℗ 1978 CBS Inc.

VII - Kommt dir manchmal in den Sinn / VIII - Rote Abendwolken (12:35) P.D. / **DER TOD, DAS IST DIE KÜHLE NACHT op. 96 No. 1** (3:21) P.D. / **IMMER LEISER WIRD MEIN SCHLUMMER op. 105 No. 2** (3:09) P.D. / **FELDEINSAMKEIT op. 86 No. 2** (3:45) P.D. / **STÄNDCHEN op. 106 No. 1** (2:07) P.D.

CHRISTA LUDWIG, Mezzo-Soprano
LEONARD BERNSTEIN,
Piano / Klavier

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JOHANNES BRAHMS

(1833 - 1897)

GEMA

76 379 B

LC 0149

2

76 379

(M 34 535)

33 STEREO

℗ 1978 CBS Inc.

LIEBESTREU op. 3 No. 1 (2:40) P.D. / **MÄDCHENLIED op. 107 No. 5** (1:49) P.D. / **SAPPHISCHE ODE op. 94 No. 4** (2:22) P.D. / **RUHE, SÜSSLIEBCHEN, IM SCHATTEN op. 33 No. 9** (5:45) / **DIE MAINACHT op. 43 No. 2** (3:45) P.D. / **VON EWIGER LIEBE op. 43 No. 1** (4:28) P.D.

CHRISTA LUDWIG, Mezzo-Soprano

LEONARD BERNSTEIN,
Piano / Klavier

SERAPHIM

1

S-1-60208
STEREO
33⅓

Sibelius: Finlandia
& Karelia Suite

HALLÉ ORCHESTRA
SIR JOHN BARBIROLLI cond.

Recorded in England

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SERAPHIM

2

S-2-60208
STEREO
33⅓

Sibelius: Pohjola's Daughter
Valse triste · Lemminkäinen's Return

HALLÉ ORCHESTRA
SIR JOHN BARBIROLLI cond.

Recorded in England

columbia record club

PROKOFIEV:
PETER AND THE WOLF
AND TCHAIKOVSKY FAVORITES

DMS 153
STEREO

SIDE 1
XSM 114308

PROKOFIEV: PETER AND THE WOLF
Narrator: RICHARD ATTENBOROUGH

PHILHARMONIA OF HAMBURG
conducted by
HANS-JÜRGEN WALTER

EXCLUSIVE


columbia record club
PROKOFIEV:
PETER AND THE WOLF
AND TCHAIKOVSKY FAVORITES
TCHAIKOVSKY: SWAN LAKE
1. Introduction Scene
2. Waltz No. 13
3. Spanish Dance
SINFONIA OF LONDON conducted by
JOHN HOLLINGSWORTH
DMS 153
STEREO
SIDE 2
XSM 114309
4. Hungarian Dance and Czardas
VIENNA STATE OPERA ORCHESTRA conducted by
LEE SHAENEN
TCHAIKOVSKY: NUTCRACKER SUITE
5. Miniature Overture
6. Waltz of the Flowers
VIENNA STATE OPERA ORCHESTRA
conducted by
LEE SHAENEN
EXCLUSIVE


NONESUCH RECORDS
FRANZ SCHUBERT
(1797-1828)
SONATA IN C MAJOR (D. 840) "Reliquie"
SIDE ONE (29:22)
H-71386-A
STEREO
(SP)
1. Moderato
2. Andante
GILBERT KALISH, piano
℗ 1980 Nonesuch Records
Mfg. by Elektra/Asylum/Nonesuch Records, 665 5th Avenue, New York, New York 10022/A Division of Warner Communications Inc.


NONESUCH RECORDS
FRANZ SCHUBERT
(1797-1828)
DREI KLAVIERSTÜCKE (D. 946)
SIDE TWO (28:15)
H-71386-B
STEREO
(SP)
1. Allegro assai
2. Allegretto
3. Allegro
GILBERT KALISH, piano
℗ 1980 Nonesuch Records
Mfg. by Elektra/Asylum/Nonesuch Records, 665 5th Avenue, New York, New York 10022/A Division of Warner Communications Inc.

NELSON

(Robert Nelson)



Side A

LOVE YOU FOREVER
SAN FERNANDO MAS
LOVE YOU FOREVER (CLUB MIX)

STEREO 33⅓ RPM

Produced By Johnny Thomas
Music Arranged & Conducted By Clive Bradley
Recorded At Rawlston Recording Studio, Brooklyn, N.Y.
Manufactured & Distributed By Johnny Thomas
180-01 Linden Blve., St. Albans, N.Y. 11434
Tel. 718-526-8200-1
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NELSON

(Robert Nelson)



Side B

HEAVEN KNOWS
WHEN THE WORLD
TURNS AROUND
SAN FERNANDO MAS (CLUB MIX)

STEREO 33⅓ RPM

Produced By Johnny Thomas
Music Arranged & Conducted By Clive Bradley
Recorded At Rawlston Recording Studio, Brooklyn, N.Y.
Manufactured & Distributed By Johnny Thomas
180-01 Linden Blve., St. Albans, N.Y. 11434
Tel. 718-526-8200-1
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JOHN ANDERSON
WILD & BLUE

PRODUCED BY FRANK JONES WITH JOHN ANDERSON

1-23721

1

1. WILD AND BLUE • 2:48
(John Scott Sherrill) Sweet Baby Music BMI
2. THE WALTZ YOU SAVED FOR ME • 2:39
(Gus Kahn/Wayne King/Emil Flindt) Leo Feist, Inc. ASCAP
3. HONKY TONK HEARTS • 3:07
(Bob McDill) Hall-Clement Publications c/o Welk BMI
4. THE LONG BLACK VEIL • 3:14
(Danny Dill/Marijohn Wilkin) Cedarwood Publishing Co., Inc. BMI
5. SHE NEVER LOOKED THAT GOOD WHEN SHE WAS MINE • 2:29
(Bob Morrison/Johnny MacRae) Southern Nights Music ASCAP
6. DISAPPEARING FARMER • 3:01
(Sandy Pinkard/James Cowan) Peso Music/Saucer Eyes Music BMI

℗ 1982 Warner Bros. Records Inc.
for the U.S. & WEA International Inc.
for the world outside of the U.S

a Warner Communications Company



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JOHN ANDERSON
WILD & BLUE

PRODUCED BY FRANK JONES WITH JOHN ANDERSON

1-23721

2

1. A HONKY TONK SATURDAY NIGHT • 2:47
(Sanger D. Shafer) Acuff-Rose Publications, Inc. BMI
2. GOIN' DOWN HILL • 3:32
(John David Anderson/X. Lincoln) John Anderson Music Co., Inc. BMI
3. THE PRICE OF A THIN SILVER DIME • 3:38
(Ronal McCown) Sawgrass Music Publishers, Inc. BMI
4. SWINGIN' • 3:01
(John David Anderson/Lionel A. Delmore)
John Anderson Music Co., Inc./Lionel Delmore Music Co. BMI
5. IF A BROKEN HEART COULD KILL • 3:00
(Norris D. Wilson/Allen Henson/Wayland Holyfield)
Dusty Roads Music BMI/Easy Listening Music Corp./Ides of March Music/
United Artists Music Co., Inc. ASCAP

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for the world outside of the U.S.

a Warner Communications Company



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REBEL

REBEL RECORDS OF VIRGINIA

SIDE 1

REB-1644-A

LARRY SPARKS & THE LONESOME RAMBLERS
"GONNA BE MOVIN' "

1. LET HIM LEAD YOU (2:57)
   (Jim Eanes-L. Lowry)(Home Of Eanes-BMI)
2. EVERYTHING'S ALRIGHT (1:43)
   (Emma Smith)(Jaymore Music-BMI)
3. THAT AWFUL DAY (2:16)
   (Larry Sparks-Ernest Riley)(Markyle Music-BMI)
4. I SHALL NOT BE MOVED (2:37)
   (Traditional)(P.D.)
5. JESUS IS ALL THAT I NEED (2:33)
   (Emma Smith)
6. SINCE YOU CAME IN (2:05)
   (Bruce Adler)(Maplestaff Music-BMI)

REBEL

REBEL RECORDS OF VIRGINIA

SIDE 2

REB-1644-B

LARRY SPARKS & THE LONESOME RAMBLERS
"GONNA BE MOVIN' "

1. OLD CHURCH YARD (3:20)
   (Emma Smith)(Jaymore Music-BMI)
2. I WANT TO SEE HIM SMILE (1:51)
   (Emma Smith)(Jaymore Music-BMI)
3. SHIP FROM KING'S HARBOR SHORE (3:15)
   (Emma Smith)(Jaymore Music-BMI)
4. CALL OUT TO JESUS (2:34)
   (Jim Eanes-L. Lowry)(Home of Eanes/Old Home Place Music-BMI)
5. OLE SATAN (3:38)
   (Jim Eanes-L. Lowry)(Home Of Eanes-BMI)
6. GONNA BE MOVIN' (2:00)
   (Randall Hylton)(Greasy Creek Music-BMI)


abc Dot Records
TM
"COUNTRY COMES TO CARNEGIE HALL"
HANK THOMPSON, FREDDY FENDER,
ROY CLARK, DON WILLIAMS
HANK THOMPSON (Introduction by Lee Arnold)
SIDE A
STEREO
DO-2087/2
(DO-2087/2-A)
1. OKLAHOMA HILLS (Jack Guthrie) Michael H. Goldsen, Inc. (ASCAP) 2:19
2. WILD SIDE OF LIFE (W. Warren/A.A. Carter) Unart Music Corp. (ASCAP) 2:29
3. GREEN LIGHT (Hank Thompson) Brazos Valley Music (BMI) 1:40
4. OLDTIME FIDDLE MEDLEY (Featuring Ray Mellas & Curly Lewis) GRAY EAGLE (PD) BILL CHEATHAM (PD) LIBERTY (PD) 1:30
5. A SIX PACK TO GO (Thompson/Lowe/Hart) Brazos Valley Music (BMI) 2:10
PRODUCED BY JIM FOGLESONG
℗1977, ABC RECORDS, INC.


abc Dot Records
TM
"COUNTRY COMES TO CARNEGIE HALL"
HANK THOMPSON, FREDDY FENDER,
ROY CLARK, DON WILLIAMS
FREDDY FENDER (Introduction by Lee Arnold)
SIDE B
STEREO
DO-2087/2
(DO-2087/2-B)
1. JAMBALAYA (On The Bayou) (Hank Williams) Fred Rose Music, Inc. (BMI) 2:02
2. AFTER THE FIRE IS GONE (L.E. White) Twitty Bird Music Pub. Co., Inc. (BMI) 2:33
3. I LOVE MY RANCHO GRANDE (S.R. Ramos/ E.D. Uranga/J.D. Del Moral/B. Costello) Edward B. Marks Music Corp. (BMI) 2:47
4. BEFORE THE NEXT TEARDROP FALLS (V. Keith/ B. Peters) Shelby Singleton Music, Inc./Ben Peters Music (BMI) 2:30
5. WASTED DAYS AND WASTED NIGHTS (B. Huerta/ W. Duncan) Unart Music Corp. (ASCAP) 2:35
PRODUCED BY HUEY P. MEAUX
AND UNCLE MICKEY MOODY
℗1977, ABC
RECORDS, INC.


abc Dot Records
TM
"COUNTRY COMES TO CARNEGIE HALL"
HANK THOMPSON, FREDDY FENDER,
ROY CLARK, DON WILLIAMS
ROY CLARK (Introduction by Lee Arnold)
SIDE C
STEREO
DO-2087/2
(DO-2087/2-C)
1. ALABAMA JUBILEE (Jack Yellen/George L. Cobb)
Warner Bros. Inc. (ASCAP) 2:35
2. UNDER THE DOUBLE EAGLE (Guitar Instrumental
by Roy Clark) (PD) 2:25
3. BANJO BUCK (Banjo Instrumental by Buck Trent)
(Buck Trent) Carreta Music (BMI) 2:00
4. WE CAN'T BUILD A FIRE IN THE RAIN
(Bud Reneau) Chess Music Inc. (ASCAP) 3:16
5. MALAGUENA (Guitar Instrumental by Roy Clark)
(E. Lecuona) Edward B. Marks Music Corp.
(BMI) 4:35
PRODUCED BY JIM FOGLESONG
℗1977, ABC
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abc Dot Records
TM
"COUNTRY COMES TO CARNEGIE HALL"
HANK THOMPSON, FREDDY FENDER,
ROY CLARK, DON WILLIAMS
DON WILLIAMS (Introduction by Lee Arnold)
SIDE D
STEREO
DO-2087/2
(DO-2087/2-D)
1. THE SHELTER OF YOUR EYES (Don Williams)
Jack Music, Inc. (BMI) 2:30
2. SAY IT AGAIN (Bob McDill) Hall-Clement Publications
(A Division of Vogue Music, Inc.) (BMI) 2:00
3. TILL THE RIVERS ALL RUN DRY (Wayland Holyfield/
Don Williams) Horse Creek Music (BMI) 3:12
4. (Turn Out The Light And) LOVE ME TONIGHT
(Bob McDill) Hall-Clement Publications (A Division of
Vogue Music, Inc.) (BMI) 2:00
5. YOU'RE MY BEST FRIEND (Wayland Holyfield)
Don Williams Music, Inc. (BMI) 3:25
PRODUCED BY JIM FOGLESONG
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RECORDS, INC.


Brylen
RECORDS
LENA HORNE - "Ageless/Timeless"
BN-4413
Stereo
SIDE ONE
© 1982, Indigo Music
℗ 1982, South Hampton
1. NATURE'S BABY - 6:35
(G. McDaniels) Lon Port Music, BMI
2. ONLY THE MOON AND ME - 4:50
(N. Calloway, Roberts)
Bedrock Music Northern Lights, BMI
3. MOTHER TIME - 4:59
(G. McDaniels) Lon Port Music, BMI
4.. MORE TODAY THAN YESTERDAY - 3:48
(P.N. Upton) Spiral Music, Red Dust, BMI
5. PRISONER OF LOVE - 3:25
(Robin, Columbo) Mayfair Music Corp., ASCAP
Record Label Distributed by IMC Indigo Music Corporation

Brylen RECORDS

LENA HORNE - "Ageless/Timeless"

BN-4413
Stereo
SIDE TWO



© 1982, Indigo Music
℗ 1982, South Hampton

1. MAYBE I'M AMAZED - 3:37
(P. McCartney) MacLen Music, BMI
2. YOUR SONG - 3:55 (E. John, B. Taupin)
Dick James Music, BMI
3. FEELS SO GOOD - 2:58 (B. Salter, R. MacDonald)
Antisa Music, ASCAP
4. I WOULDN'T HAVE YOU ANY OTHER WAY
(Ain't Nobody Perfect) - 2:47 (Wheeler, Goode)
Album Songs, ASCAP
5. OUT OF NOWHERE - 3:30
(Beyman, J. Green)
Famous Music Corp., ASCAP

Record Label Distributed by IMC Indigo Music Corporation

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PHILIPS

PHILIPS

DIGITAL RECORDING | 33 1/3 | STEREO

9500 959
9500 959. 1Y
MADE IN HOLLAND

1

℗ 1981

Alessandro Scarlatti

12 SINFONIE DI CONCERTO GROSSO

Sinfonia Nr. 1 F-dur für 2 Flöten, Streicher und Continuo (6'18'')
Sinfonia Nr. 2 D-dur für Trompete, Flöte, Streicher und Continuo (7'57'')
Sinfonie Nr. 3 d-moll für Flöte, Streicher und Continuo (6'58'')

I MUSICI
WILLIAM BENNETT und
LENORE SMITH (1), Flöte
BERNARD SOUSTROT, Trompete

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PHILIPS

DIGITAL RECORDING | 33 1/3 | STEREO

9500 959
9500 959. 2Y
MADE IN HOLLAND

2

℗ 1981

Alessandro Scarlatti

12 SINFONIE DI CONCERTO GROSSO

Sinfonia Nr. 4 e-moll für Flöte, Oboe, Streicher und Continuo (7'56'')
Sinfonia Nr. 5 d-moll für 2 Flöten, Streicher und Continuo (8'01'')
Sinfonia Nr. 6 a-moll für Flöte, Streicher und Continuo (7'12'')

I MUSICI
WILLIAM BENNETT und
LENORE SMITH (2), Flöte
HANS ELHORST, Oboe


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PHILIPS
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DIGITAL RECORDING
33 1/3
STEREO
9500 960
9500 960. 1Y
MADE IN HOLLAND
3
℗ 1981
Alessandro Scarlatti
12 SINFONIE DI CONCERTO GROSSO
Sinfonia Nr. 7 g-moll für Flöte, Streicher und Continuo (6'32'')
Sinfonia Nr. 8 G-dur für Flöte, Streicher und Continuo (6'25'')
Sinfonia Nr. 9 g-moll für Flöte, Streicher und Continuo (8'14'')
I MUSICI
WILLIAM BENNETT, Flöte

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PHILIPS

DIGITAL RECORDING | 33 1/3 | STEREO

9500 960

9500 960. 2Y

MADE IN HOLLAND

4

℗ 1981

Alessandro Scarlatti

12 SINFONIE DI CONCERTO GROSSO

Sinfonia Nr. 10 a-moll für Flöte, Streicher und Continuo (7'38'')
Sinfonia Nr. 11 C-dur für Flöte, Streicher und Continuo (7'05'')
Sinfonia Nr. 12 c-moll für Flöte, Streicher und Continuo (10'09'')

I MUSICI
WILLIAM BENNETT, Flöte

ONYX international RECORDS

Rev. Paul Morton

JESUS, WHEN TROUBLES BURDEN ME DOWN

SIDE ONE
RO3820

℗© 1985 Onyx International ® Records.

1. I'M SO GLAD JESUS LIFTED ME/Traditional arr. Thomas Whitfield/More Of The Same Music/BMI/2:49
2. NOTHING BUT THE BLOOD/Traditional arr. Thomas Whitfield/More Of The Same Music/BMI/5:50
3. THE STORY OF CALVARY/Thomas Whitfield/ More Of The Same Music/BMI/5:14
4. TAKE ME THROUGH/Traditional arr. Thomas Whitfield/More Of The Same Music/BMI/2:44

ONYX INTERNATIONAL RECORDS® Distributed by The Benson Company, Inc. 365 Great Circle Road, Nashville, TN 37228/Box 1144 Cambridge (Galt), Ontario, Canada N1R 6C9



Rev. Paul Morton

JESUS, WHEN TROUBLES BURDEN ME DOWN

SIDE TWO
RO3820

℗© 1985 Onyx International ® Records.

1. JESUS, WHEN TROUBLES BURDEN ME DOWN/ Traditional arr. Thomas Whitfield/More Of The Same Music/BMI/4:53
2. TIME TO COME BACK HOME/Thomas Whitfield/ Sure Been Good Music/BMI/4:10
3. WE NEED THE LORD/Thomas Whitfield/More Of The Same Music/BMI/4:25
4. YOU FORGAVE ME/Thomas Whitfield/More Of The Same Music/BMI/3:20

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B's™ Records

SIDE A
STEREO 33⅓ RPM
BSR-MM-068A



© ℗
Gould Music-BMI
Macho Music-C.O.T.T.

MACHEL MONTANO

1. "I" (6:30)
2. EARTHQUAKE (6:43)

Arr. L. Paul
Prod. W & E Montano
For Macho Music

Dist. by B's RECORDING CO.
1285 Fulton Street
Brooklyn, N. Y. 11216
(718) 622-4047

B's™ Records

SIDE B
STEREO 33⅓ RPM
BSR-MM-068B



© ℗
Gould Music-BMI
Macho Music-C.O.T.T.

MACHEL MONTANO

1. SCHOOL DAYS (6:33)
2. MOTHERS CHILD (6:32)

Arr. L. Paul
Prod. W & E Montano
For Macho Music

Dist. by B's RECORDING CO.
1285 Fulton Street
Brooklyn, N. Y. 11216
(718) 622-4047

Steam Heat

RECORDS

FRANK DAVENPORT
and the
tongue n´ groove band
featuring BO DIDDLEY

#090485



SIDE ONE
33 1/3

1. DRINKIN' JACK DANIELS
(Bo Diddley, Paula Ivey)
2. BLUES IN A BOTTLE
(Traditional, New Arrangement - Frank Davenport)

DRINKIN' JACK DANIELS
Bad Dad Publishing, BMI
All Songs Except "DRINKIN' JACK DANIELS"
Miracle Lick Publishing, ASCAP
Produced By: Frank Davenport, J. Fredrico Brillhart, David Ivory, Bo Diddley (DRINKIN' JACK DANIELS)

STEAM HEAT
103 N. York St., Mech., PA 17055

Steam Heat

RECORDS

FRANK DAVENPORT
and the
tongue n' groove band
featuring BO DIDDLEY

H090485

SIDE TWO
33 1/3

1. LOCALLY OWNED AND OPERATED
(Frank Davenport)
2. CRAZY WEEKEND DANCER
(Frank Davenport)

All Songs Except "DRINKIN' JACK DANIELS"
Miracle Lick Publishing, ASCAP
Produced By: Frank Davenport, J. Fredrico Brillhart
David Ivory, Bo Diddley (DRINKIN' JACK DANIELS)

STEAM HEAT
103 N. York St., Mech., PA 17055

Scott Jacoby

1 Mr. Pilot Take Me Home
(Pockriss-Bernstein) 2:58
2 Loving Song (Pockriss-Laron) 3:18



MIDLAND
INTERNATIONAL

BKL1-0872-A

Stereo Side A

3 (Hey Girl) Act Like a Woman
(Pockriss-Bernstein) 2:33
4 Easy My Love (Flax-Lambert) 2:59
5 Sunny Monday (Pockriss-Bernstein) 2:46

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Scott Jacoby

1 I Sure Do Miss You, Harpo
(Hackady-Pockriss) 3:40
2 Love on the Sly (Pockriss-Barkan) 2:54



MIDLAND
INTERNATIONAL

BKL1-0872-B

Stereo Side B

3 Tapioca (Pockriss-Barkan) 3:06
4 Everybody but Me (Kenny) 2:43
5 When Julie Comes Around
(Pockriss-Vance) 2:40

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WORKSHOP, VOL. 1

JAMES MOODY

PRST 7663

SIDE 1

1. KEEPIN' UP WITH JONESY
Jones-ASCAP 3:14
2. WORKSHOP
Fuller-ASCAP 3:08
3. I'M GONE
Jones-ASCAP 3:19
4. A HUNDRED YEARS FROM TODAY
Young/Washington-ASCAP 2:45
5. JACK RAGGS
Raggs 2:40
6. OVER THE RAINBOW
Arlen/Harburg-ASCAP 3:03
7. MAMBO WITH MOODY
Moody/Newbolt-ASCAP 4:07
8. THAT MAN O' MINE
Wade/Jones/Newbolt 2:58

PRESTIGE RECORDS INC., 203 S. WASHINGTON AVE., BERGENFIELD, N. J.

PRESTIGE
STEREO

WORKSHOP, VOL. 1

JAMES MOODY

PRST 7663

SIDE 2

1. BLUES IN THE CLOSET
Pettiford-BMI 3:53
2. IT MIGHT AS WELL BE SPRING
Rodgers/Hammerstein-ASCAP 3:53
3. IT MIGHT AS WELL BE SPRING
Rodgers/Hammerstein-ASCAP 3:46
4. MOODY'S MOOD FOR BLUES
Jones-Prestige Music-BMI 5:35
5. FASTER JAMES
Jones-ASCAP 3:38
6. BLUE WALK
Golson-ASCAP 3:11
7. I GOT THE BLUES
Jefferson-Prestige Music-BMI 2:44
8. NOBODY KNOWS THE TROUBLE I'VE SEEN
Traditional 2:45

PRESTIGE RECORDS INC., 203 S. WASHINGTON AVE., BERGENFIELD, N. J.

Lado 1 Mono

AVL-4024 YAGR-3127

SADAIC

"La Cerrillana"

1. LA HUANCHAQUEÑA -Zamba-
(Chilena Popular Salteña) (2:40)
2. INTI-SUMAJ -Chacarera-
(Fortunato Juárez) (2:11)
3- LA LLORONA -Zamba-
(J. L. Padula-G. Coria Peñaloza) (3:15)

RCA Victor

4. ZAMBA DE ENAMORAR -Zamba-
(Cayetano Saluzzi-Manuel J. Castillo) (2:30)
5. EL SIESTERO -Escondido- (Leocadio Del Carmen Torres-Marcelo Ferreyra) (2:36)
6. BIENHAIGA MI TIERRA -Zamba-
(Ernesto Cabeza-Canqui Chazarreta) (3:12)

Los Chalchaleros*

Con el Bandoneón de Dino Saluzzi

*(Intérprete)

MANUFACTURADO POR RCA VICTOR ARGENTINA S.A.I.C. BUENOS AIRES. DE GRABACIONES MAESTRAS PROPIEDAD O BAJO EL CONTROL DE RADIO CORPORATION OF AMERICA PROPIETARIA DE LA MARCA TRADE MARK(S) ® REGISTERED MARCA(S). REGISTRADA (S) RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS REGISTRADAS EN ESTE DISCO. PROHIBIDA SU REPRODUCCION. EJECUCION PUBLICA Y/O RADIOTELEDIFUSION INDUSTRIA ARGENTINA

Lado 2 Mono

AVL-4024 Y AGR-3128

SADAIC

"La Cerrillana"

1. LA CERRILLANA -Zamba-
(Marcos Tames-Abel Mónico Saravia) (2:54)
2. DEL SILENCIO -Zamba-
(Arturo Dávalos) (3:35)
3. RIO CALCHAQUI -Gato-
(Juan C. Saravia-Ernesto Cabeza) (2:07)

RCA Victor

4. ZAMBA DE LA AÑORANZA -Zamba-
(Atuto Mercao Soria) (3:32)
5. CORAZONES PARTIDOS -Cueca-
(José Razzano-Saúl Salinas) (3:00)
6. NOCHES DE TUCUMAN -Zamba-
(Alejandro Carrizo) (3:11)

Los Chalchaleros*

Con el Bandoneón de Dino Saluzzi

*(Intérprete)

MANUFACTURADO POR RCA VICTOR ARGENTINA S.A.I.C. BUENOS AIRES. DE GRABACIONES MAESTRAS PROPIEDAD O BAJO EL CONTROL DE RADIO CORPORATION OF AMERICA PROPIETARIA DE LA MARCA TRADE MARK(S) ® REGISTERED MARCA(S). REGISTRADA(S) RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS REGISTRADAS EN ESTE DISCO PROHIBIDA SU REPRODUCCION EJECUCION PUBLICA Y/O RADIOTELEDIFUSION INDUSTRIA ARGENTINA

Sandy Hook

Release No.2090



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Side A

Sandy Hook

Release No.2090

SH.2090

Sandy Hook Release No 90

© 1984 Sandy Hook Records

Sweet Rosie O'Grady

with

Betty Grable and Robert Young

Phil Regan, Adolphe Menjou

Original 1943 Soundtrack Recording





1. Sandy Hook Records will be issued on a regular schedule. Write for our free catalogue
2. Parts of these recordings may have some surface noise and scratch. This is not a defect of the recording you are playing
3. These records are not licensed for broadcast

Sandy Hook Records are personally re mastered by

Michael Copperone

None genuine without this signature

Side A — Springtime in the Rockies

1. **OVERTURE**
   RUN LITTLE RAINDROP RUN
   Betty Grable, John Payne
2. **CIRI BIRI BIN**
   Harry James and his Orchestra
   I HAD THE CRAZIEST DREAM
   Helen Forrest, Harry James and his Orchestra
   YOU MADE ME LOVE YOU
   Harry James and his Orchestra
3. **RUN LITTLE RAINDROP RUN**
   Orchestra
4. **CHATTANOOGA CHOO CHOO**
   Carmen Miranda
5. **A POEM SET TO MUSIC**
   Orchestra
6. **TIC TAC DO MEU CORACAO**
   Carmen Miranda
7. **PAN AMERICANA JUBILEE**
   Betty Grable, John Payne, Carmen Miranda, Cesar Romero
   FINALE

Side B — Sweet Rosie O'Grady

1. **OVERTURE**
   WAITING AT THE CHURCH
   Betty Grable & Chorus
2. **MY HEART TELLS ME**
   Phil Regan, Betty Grable
3. **SWEET ROSIE O'GRADY**
   Robert Young
4. **THE WISHING WALTZ**
   Phil Regan & Chorus
   MY HEART TELLS ME (Reprise)
   Betty Grable
5. **TWO LITTLE GIRLS IN BLUE**
   Betty Grable, Robert Young
   LITTLE ANNIE ROONIE
   Betty Grable, Robert Young, Frank Orth
   SWEET ROSIE O'GRADY
   Betty Grable, Robert Young, Adolphe Menjou, Chorus
   GET YOUR POLICE GAZETTE
   Chorus
   SWEET ROSIE O'GRADY
   Betty Grable
6. **GOING TO THE COUNTRY FAIR**
   Betty Grable
   MY SAM
   Betty Grable
   FINALE

Side B

MOTOWN®

FOR PROMOTIONAL USE ONLY / NOT FOR SALE

flavor unit records

QUEEN LATIFAH

BROWNSVILLE

a PolyGram company

STEREO
33 1/3 RPM

374633085-1
SIDE A

1. CLEAN VERSION (4:40)
2. LP VERSION (4:40)

Written by D. Owens, M. Issacs, D. Styler, H. Harris, N. Strong, M. Ferguson, M. McLaren and A. Dudley
PRODUCED BY QUEEN LATIFAH, MARTIN "KENDU" ISSACS FOR BLACK MUSIC WORKS AND DEVINE STYLER
Additional Rap Vocals: Nikki D., Le Fem Markita and Scarlet / Guitar: Josh B. Weinstein
Queen Latifah Music, Inc./Seed Time & Harvest Time Music/Devine Lyric Creation/Sonia Music/Daddy's Little Girl Music/
Quee Creation (ASCAP)/Warner Chappell Music Ltd. (PRS)
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Le Fem Markita appears courtesy of Trackmasters Entertainment
LP Version appears on the Queen Latifah "Order In The Court" Vinyl, CD & Cassette 314530895-1/2/4
EXECUTIVE PRODUCERS: QUEEN LATIFAH and SHAKIM
A&R for Flavor Unit Records: Paul Compere and Darryl Latee French
A&R for Motown Records: Richard Blair
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QUEEN LATIFAH

BROWNSVILLE

Flavor Unit records

a PolyGram company

STEREO
33 1/3 RPM

374633085-1
SIDE B

1. INSTRUMENTAL (4:44)
2. A CAPPELLA (4:32)

Written by D. Owens, M. Issacs, D. Styler, H. Harris, N. Strong, M. Ferguson, M. McLaren and A. Dudley
PRODUCED BY QUEEN LATIFAH, MARTIN "KENDU" ISSACS FOR BLACK MUSIC WORKS AND DEVINE STYLER
Additional Rap Vocals: Nikki D., Le Fem Markita and Scarlet / Guitar: Josh B. Weinstein
Queen Latifah Music, Inc./Seed Time & Harvest Time Music/Devine Lyric Creation/Sonia Music/Daddy's Little Girl Music/
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RICO RECORDS

"TIBURÓN"
GRUPO FASCINACIÓN

RICO RCSLP 906
SIDE A

Produced By
Ralph Cartagena

SERIES 00798
STEREO

1.	TIBURÓN (J. Rivera- I. Conde)	5:00
2.	ERRORES (Angel M. Santiago)	4:20
3.	YA NO PUEDO VERTE (Miguel Maldonado)	5:11
4.	COSAS DE MI TIERRA (Tommy Sánchez)	4:45

℗ © 1985

RICO RECORDS PRODUCTIONS, 889 10th AVE. N.Y.C. 10019


RICO RECORDS
"TIBURÓN"
GRUPO FASCINACIÓN
RICO RCSLP 906
SIDE B
Produced By
Ralph Cartagena
SERIES 00798
STEREO
1. FASCINACIÓN 4:28
(Orlando Watusi)
2. BUSCO UNA MUJER 4:37
(Tommy Sánchez)
3. OLVIDA Y CANTA 5:21
(Charlie Donato)
4. MUJER 4:44
(Tommy Sanchez)
℗ © 1985

top hits

DE OSCAR D'LEON

CON CARIÑO

TH–AMF 2304
STEREO
P.C.1984

LADO A
33 1/3 RPM

1.-HECHICERA
(Florentino Padron)
2.-TAMBO
(Silvestre Mendez)
3.-QUEDATE NEGRA
(Facundo Rivera)
4.-POCO A POCO
(Jose Claro Fumero)

TH RECORDS TAPES INC.- 10124 N.W. 80 AVE. HIALEAH GARDENS, FLA. 33016

top hits

DE OSCAR D'LEON

CON CARIÑO

TH--AMF 2304
STEREO
P.C. 1984

LADO B
33 1/3 RPM

1.-SOBRE UN TEMA TRISTE
(Adalverto Alvarez)
2.-MIRA PA' AHI
(O.Sefarty-V.Mendoza)
3.-LO MISMO
(B.J.Gutierrez)
4.-MI DELITO
(Rafael Hernandez)

TH RECORDS TAPES INC.-10124 N.W. 80 AVE. HIALEAH GARDENS, FLA. 33016

JAZZ ANTHOLOGY

Musidisc

DUKE ELLINGTON AND HIS ORCHESTRA

1943/1945

33 tours
D.R.

SACEM
SACD SDRM SGDL

JA 5124
(JA 5124 A)
FACE 1

1. TAKE THE "A" TRAIN (B. Strayhorn)
HAYFOOT STRAWFOOT (P. McGrane) - 3'08
2. DON'T GET AROUND MUCH ANYMORE
(D. Ellington) - 3'59
3. SLIP OF THE LIP (D.R.) - 3'18
4. BLUE SERGE (D.R.) - 4'02
5. LET THE ZOOMERS DROOL
(D. Ellington - J. Hodges) - 4'56
6. BETWEEN THE DEVIL AND THE DEEP
BLUE SEA (H. Arlen - Koehler) - 3'45

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JAZZ ANTHOLOGY

Musidisc

DUKE ELLINGTON AND HIS ORCHESTRA

1943/1945

33 tours
D.R.

SACEM SDRM SACD SGDL

JA 5124
(JA 5124 B)
FACE 2

1. **PERDIDO** (Tizol - Duke - Lonk) - 5'27
2. **ESQUIRE SWANK** (Ellington - Hodges) - 3'42
3. **BUGLE BREAKS** (D. Ellington) - 2'54
4. **I MISS YOU KISS** (D.R.) - 3'02
5. **ACCUENTUATE THE POSITIVE** (D.R.) - 3'27
6. **OLD KING DOOJI** (D. Ellington) - 2'35
7. **I CAN'T GET STARTED WITH YOU** (Gershwin - Duke) - 2'12

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TICO

MAELO
ISMAEL RIVERA

SIDE A

JMTS 1437

1. ME TIENES LOCO - 4:08
   (Javier Vazquez) Fania Publ./BMI
2. DUENA DE MI INSPIRACION - 3:22
   (Placido Acevedo) Peer Intl.
3. SUENA EL BONGO - 4:30
   (Javier Vazquez) Fania Publ./BMI
4. CACHITA - 5:40
   (Rafael Hernandez) Peer Intl.

PRODUCED BY: ISMAEL RIVERA

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Latina International, Inc.

TICO

MAELO
ISMAEL RIVERA

SIDE B

JMTS 1437

1. A BAILAR MI BOMBA - 4:40
   (Rafael Esarte)
2. DIME LA VERDAD - 3:05
   (D. R.)
3. SI NO TE VEO MAS - 3:29
   (P. Vidal/R. Sebastian/Valencia)
   Peer Intl.
4. A QUILO EL BOMBON - 6:24
   (D. R.)

PRODUCED BY: ISMAEL RIVERA

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BIS

LP-103 A

PER ØIEN
THE NORWEGIAN
CHAMBER ORCH.
LEADER:
TERJE TØNNESEN

STEREO

ncb

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76.23 717

OLSEN, SPARRE:

Serenade for Flute and Strings op. 45

Allegro ma non troppo
Andante con moto
Allegro giocoso

ØRBECK, ANNE-MARIE:

**Pastorale and Allegro for
Flute and String Orchestra**

BIS

LP-103 B

STEREO

ncb

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76.23717

PER ØIEN

MORTENSEN, FINN:

Sonata for Solo Flute op. 6 (1953)

Introduzione. Adagio. Allegro vivace
Tema con variazioni
(Adagio - Var. 1–8)
Allegro giocoso. Moderato. Tempo primo

SOMMERFELDT, ØISTEIN:

Spring-tunes for Solo Flute op. 44

Tune for the Flute
The Brook
Spring Morning
Mountain Yearning
Spring Play in the Hills



LOST-NITE RECORDS

W F B G

SIDE A

LN-LP-128

A-1 ELUSIVE BUTTERFLY - BOBBY LIND
A-2 CHAPEL OF LOVE - DIXIE CUPS
A-3 TOSSIN' AN' TURNIN' - BOBBY LEWIS
A-4 WHAT'S YOUR NAME - DON & JUAN
A-5 EXPRESSWAY TO YOUR HEART - SOUL SURVIVORS
A-6 I LOVE HOW YOU LOVE ME - PARIS SISTERS
A-7 LEADER OF THE PACK - SHANGRI-LAS
A-8 PRETTY LITTLE ANGEL EYES - CURTIS LEE
A-9 I'M YOUR PUPPET - J. & B. PURIFY
A-10 TILL - ANGELS

LOST NITE RECORDS - 1005 CHESTNUT ST., PHILA., PA.



LOST-NITE RECORDS

W F B G

SIDE B

LN-LP-128

B-1 COOL JERK - THE CAPITOLS
B-2 THOSE OLDIES BUT GOODIES - LITTLE CAESAR
B-3 LITTLE GIRL - SYNDICATE OF SOUND
B-4 SEE YOU IN SEPTEMBER - THE HAPPENINGS
B-5 THE CHEATER - BOBBY KOBAN
B-6 DONNA - RITCHIE VALENS
B-7 RUNAWAY - DEL SHANNON
B-8 MY TRUE STORY - JIVE FIVE
B-9 LAST KISS - J. FRANK WILSON
B-10 SAD GIRL - JAY WIGGINS

LOST NITE RECORDS . 1005 CHESTNUT ST., PHILA., PA.



LOST-NITE RECORDS

WIXY'S SUPER OLDIE HITS OF THE PAST VOL. I

LP 130 A

1. BRISTOL STOMP - Dovells - Kalmann (ASCAP)
2. RESCUE ME - Fontella Bass - Chevis (BMI)
3. HANKY PANKY - Tommy James & The Shondells - T-M (BMI)
4. CHAPEL OF LOVE - Dixie Cups - Trio (BMI)
5. I FOUGHT THE LAW - Bob Fuller Four - Acuff-Rose (BMI)
6. RHYTHM OF THE RAIN - Cascades - Sherman-Devorzon (BMI)
7. G.T.O. - Ronny & The Daytonas - Buckhorn (BMI)
8. RUNAROUND SUE - Dion - Schwartz & Disal (ASCAP)
9. LEADER OF THE PACK - Shangri-Las - Tender Tone - Trio (BMI)
10. SEE YOU IN SEPTEMBER - Happenings - Vibar (ASCAP)

LOST NITE RECORDS - 1005 CHESTNUT ST., PHILA., PA.


LOST-NITE
RECORDS
WIXY'S SUPER OLDIE HITS
OF THE PAST
VOL. I
LP 130 B
1. LITTLE GIRL - Syndicate Of Sound - Duane-Aim (BMI)
2. WILL YOU LOVE ME TOMORROW - Shirelles - Aldon (BMI)
3. SURFIN' BIRD - Trashmen - Willong (BMI)
4. 96 TEARS - ? AND THE MYSTERIANS - Ed Arguello (BMI)
5. RUNAWAY - Del Shannon - Vicki-Noma (BMI)
6. LIAR, LIAR - Castaways - Celann (BMI)
7. BETTER MAN THAN I - Terry Knight & The Pack - Dartmouth (ASCAP)
8. BOY FROM NEW YORK CITY - Ad Libs - Trio (BMI)
9. LAST KISS - J. Frank Wilson - Boblo (BMI)
10. SALLY GO ROUND THE ROSES - Jaynettes - Winlyn (BMI)
LOST NITE RECORDS . 1005 CHESTNUT ST., PHILA., PA.

SILVER CHALICE USA

RECORDS

GEORGE VICTORY/MAUREEN THOMAS

SIDE A
33⅓ RPM
STEREO
NW-M370-12A

Recorded & Mixed at:
Rawlston Recording Studio
Brooklyn, N.Y.
Eng: Franklyn Grant
Asst: George Myers, Jr.
TIME: 5:40

"GLAD I CAN HELP"

(C. B. Moxie-G. Victory) (ASCAP)

Marketed & Dist. by Silver Chalice USA Records
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SILVER CHALICE USA

RECORDS

GEORGE VICTORY/MAUREEN THOMAS

SIDE B
33⅓ RPM
STEREO
NW-M370-12B

Recorded & Mixed at:
Rawlston Recording Studio
Brooklyn, N.Y.
Eng: Franklyn Grant
Asst: George Myers, Jr.
TIME: 4:25

"GLAD" (INST. VERSION)

(C. B. Moxie-G. Victory) (ASCAP)

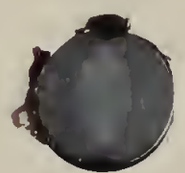
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RADIO RECORDS™

RR 19305

THE MEADOWS

STEREO



SIDE ONE

℗ 1981
Radio Records, Inc.

1. SHE'S GONE (3:30)
   Wilson Meadows
2. DON'T TAKE IT AWAY (3:59)
   Troy Seals-Max D. Barnes
3. I WANNA SEE YOU RIGHT NOW (3:04)
   Wilson Meadows
4. WHAT A DAY THIS HAS BEEN (3:44)
   George Jackson-Curtis Wilkins
5. I CAN'T UNDERSTAND (4:03)
   Wilson Meadows

PRODUCED BY BRAD SHAPIRO for
AARON BRADLEY PRODUCTIONS
ST-RR-814735-SP

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RADIO RECORDS™

RR 19305

THE MEADOWS

STEREO



SIDE TWO

℗ 1981
Radio Records, Inc.

1. I TRIED IT ALL (3:30)
   B. Cockrell
2. I'LL BE YOUR SUNSHINE (4:48)
   Leon Ware
3. MY LOVE WAS SLEEPING (3:24)
   G. Goffin-B. Goldberg
4. WHEELS (3:52)
   Wilson Meadows
5. BODY POWER (3:03)
   Wilson Meadows

PRODUCED BY BRAD SHAPIRO for
AARON BRADLEY PRODUCTIONS

ST-RR-814736-SP

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LAURIE RECORDS

15 TOP TEN HITS (VOLUME II)
(ORIGINAL ARTISTS)

1. WAKE UP LITTLE SUZY (The Everly Bros.)
House of Bryant BMI
2. FOR YOUR PRECIOUS LOVE (Jerry Butler & Betty Everett)
Sunflower Music ASCAP
3. A TEENAGER IN LOVE (Dion & The Belmonts)
Hill & Range Songs BMI

LES 4057

33 1/3 RPM

LES 4057-A

RIAA

4. THERE'S A MOON OUT TONIGHT (The Capris)
Maureen Music/Arc Music BMI
5. RUNAWAY (Del Shannon)
Bug Music BMI
6. BOBBY'S GIRL (Marcie Blaine)
American Metropolitan Ent. of N.Y. BMI
7. A LITTLE BIT O' SOUL (The Music Explosion)
Southern Music ASCAP
8. WHAT'S YOUR NAME (Don & Juan)
Rightsong Music BMI

SETTING THE PACE IN MODERN MUSIC

LAURIE RECORDS

15 TOP TEN HITS (VOLUME II)
(ORIGINAL ARTISTS)

1. I FOUGHT THE LAW (Bobby Fuller)
Acuff-Rose BMI
2. EVERYTHING IS BEAUTIFUL (Ray Stevens)
Ahab Music BMI
3. HE'S SO FINE (The Chiffons)
Bright Tunes Music BMI

LES 4057

33 1/3 RPM

LES 4057-B

RIAA

4. RAINDROPS (Dee Clark)
Conrad Music BMI
5. LOVERS WHO WANDER (Dion)
Schwartz Music (ASCAP) Rust Enterprises (BMI)
6. MOON RIVER (Jerry Butler)
Famous Music Corp. ASCAP
7. DENISE (Randy & The Rainbows)
Bright Tunes Music BMI

SETTING THE PACE IN MODERN MUSIC

Stanyan RECORDS

ARTHUR GREENSLADE
MAIN TITLE
SR 10045

The Motion Picture
and Television Music
of Rod McKuen

All Selections
ASCAP

SIDE ONE

1. MR. KELLY/KELLY & ME (2:45) (from BBC-TV "Rod McKuen and Friends")
2. LISTEN TO THE WARM (2:20) (from "Listen to the Warm")
3. COME TO YOUR SENSES (2:37) (from "Come to Your Senses")
4. STANYAN STREET (2:57) (from "Stanyan Street and Other Sorrows")
5. A BOY NAMED CHARLIE BROWN (2:52) (from "A Boy Named Charlie Brown")
6. JEAN (3:30) (from "The Prime of Miss Jean Brodie")
7. PASTURES GREEN (2:28) (from "Scandalous John")

STEREO

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Stanyan RECORDS

ARTHUR GREENSLADE
MAIN TITLE
SR 10045

The Motion Picture and Television Music of Rod McKuen

All Selections ASCAP



SIDE TWO

1. JOANNA (2:14) (from "Joanna")
2. CAUGHT IN THE QUIET (2:32) (from "Caught in the Quiet")
3. CHARLEY AND ME (2:12) (from "Travels with Charley")
4. LONESOME CITIES (2:47) (from "Lonesome Cities")
5. FIELDS OF WONDER (3:15) (from "Fields of Wonder")
6. IN SOMEONE'S SHADOW (3:33) (from "In Someone's Shadow")
7. THE LONER (1:58) (from N.B.C.-TV Production "The Loner")

STEREO

STANYAN RECORDS, 8721 SUNSET BOULEVARD, HOLLYWOOD, CALIFORNIA 90069

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COLUMBIA

Presentando

JORGE VALENTE

CON MARIACHI

LOVE IN MEXICO

RADIO STATION COPY - NOT FOR RESALE

EX 5132

SIDE 1
XLP 78542

1. SABOR A NADA 2:57
2. ENEMIGOS 3:04
3. POQUITA FE 2:40
4. LABIOS AJENOS 3:01
5. TE LO DEBO A TI 2:48
6. TE SIGO AMANDO 2:42

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COLUMBIA

Presentando
JORGE VALENTE
CON MARIACHI
LOVE IN MEXICO

RADIO STATION COPY - NOT FOR RESALE

EX 5132

SIDE 2
XLP 78543

1. TE RETO A TODO 2:33
2. SIN EXPLICACIONES 2:53
3. POR ALGO 2:21
4. NO DIGAS TONTERIAS 2:30
5. DUDA DE AMOR 2:16
6. QUE VALOR 2:25

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violator

LOUD RECORDS
www.loud.com

VIOLATOR

THE ALBUM V2.0

[CLEAN]

SIDE A
Stereo
RPROLP-4534

1. WHAT IT IS	FEAT. BUSTA RHYMES	3:38
2. GRIMEY	FEAT. NOREAGA	4:04
3. PUT YOUR HANDS UP	FEAT. LL COOL J	3:46
4. LIVIN IN DA CITY	FEAT. DA FRANCHISE & BUTCH CASSIDY	3:30

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VIOLATOR

THE ALBUM V2.0

[CLEAN]

SIDE B
Stereo
RPROLP-4534

5. COME THRU	FEAT. NOREAGA & STYLES	3:28
6. WE ARE	FEAT. FUNKMASTER FLEX, MEMPHIS BLEEK & GEDA K.	3:33
7. FIEND	FEAT. JOJO PELLEGRINO	3:41
8. SEXUAL CHOCOLATE	FEAT. CEE-LO	3:59

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VIOLATOR
THE ALBUM V2.0
[CLEAN]

SIDE C
Stereo
RPROLP-4534

9. EX	FEAT. MISSY "MISDEMEANOR" ELLIOTT, JA RULE & TWEET	5:03
10. U FEEL ME	FEAT. HAVOC, FAT JOE & REMY MARTIN	3:46
11. OPTIONS	FEAT. CAPONE & NOYD	3:33
12. LIVIN THE LIFE	FEAT. PRODIGY, JADAKISS & BUTCH CASSIDY	4:02

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VIOLATOR
THE ALBUM V2.0
[CLEAN]

SIDE D
Stereo
RPROLP-4534

13. DIE 3 FEAT. THE OUTFIT 3:56
14. GRIND SEASON FEAT. JOJO PELLEGRINO & KURUPT YOUNG GOTTI 4:26
15. HOPPIN IN MY CAR FEAT. HOLLYHOOD 3:15
16. NEXT GENERATION FEAT. JOJO PELLEGRINO, CADILLAC TAH, R.C. OF DA FRANCHISE, FABOLOUS, FORTUNE & REMY MARTIN 3:26
17. CAN'T GET ENOUGH FEAT. MEKA, SPLIFF STAR & RAH DIGGAH 3:06

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SIDE A
Produced by:
DENNIS STARR
Recorded At
TUFF GONG STUDIOS

CFR—8022
Dist. in U.S.A. by:
COSMIC FORCE RECORDS

DANCE HALL
ENSEMBLE...Vol. 1

1. GAL OONU FI COME
—BEENIE DON—
2. RUFFEST
—RICHIE STEVENS—
3. WHERE MY BABY GONE
—THRILLER "U"
4. ALL DAY ALL NIGHT
—CULTURE PAUL—
5. HOL'ON PAN YU MAN
—BEENIE DON and MIKEY MELODY—

(C) (P)
COSMIC FORCE RECORDS 10777 S.W. 188 St. MIAMI, FL. 33157 (305)255-3535



SIDE B
Produced by:
DENNIS STARR
Recorded At
TUFF GONG STUDIOS

CFR—8022
Dist. in U.S.A. by:
COSMIC FORCE RECORDS

DANCE HALL
ENSEMBLE...Vol. 1

1. SEXY EYES
—DERRICK PARKER—
2. TIE ME
—JUNIOR RUFF and TREASHA—
3. GIRL A WEY MI LOVE
—MIKEY MELODY and BEENIE DON—
4. BONAFIDE
—PLIERS—
5. BADDEST SOUND
—GENERAL TREES and MIKEY MELODY—

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RCA



Victor

Madeleine Marks

Side A Stereo

AFL1-3991-A

1 Renegade Lover
(Goetzman-Piccirillo) 3:34
2 Killin' Time (Goetzman-Piccirillo) 3:16
3 Two Worlds (Goetzman-Piccirillo) 3:39
4 Tear Me Apart
(Chapman-Chinn) 3:[illegible]

Produced by George Tobin
in association with Mike Piccirillo
for George Tobin Productions, Inc.

TM(s) ®RCA [illegible]
℗ [illegible]

RCA



Victor

Madeleine Marks

Side B Stereo
AFL1-3991-B

1 Maybe Baby (Holly-Petty) 2:07
2 Livin' a Lie (Goetzman-Piccirillo) 2:58
3 Dream On (Goetzman-Piccirillo) 3:22
4 Stranger to Love
(Goetzman-Piccirillo) 2:55
5 I Don't Need You (Christian) 3:37

Produced by George Tobin
in association with Mike Piccirillo
for George Tobin Productions, Inc.

TM(s) ® Marca(s) Registrada(s)
© MCMLXXX RCA

TONY SCIUTO
ISLAND NIGHTS

JE 36152
STEREO



SIDE 1
AL 36152
℗ 1980 CBS Inc.

1. ISLAND NIGHTS THEME :38 -T. Sciuto- (ASCAP)
2. ISLAND NIGHTS 3:56 -T. Sciuto - S. Egorin- (BMI)/(ASCAP)
3. HOLD BACK THE NIGHT 4:16 -T. Sciuto - S. Egorin- (BMI)/(ASCAP)
4. YOU'VE GOT A LICENSE (TO DRIVE ME CRAZY) 3:54 -T. Sciuto - S. Egorin- (BMI)/(ASCAP)
5. CAFE L.A. 4:59 -T. Sciuto - S. Egorin- (BMI)/(ASCAP)

DEMONSTRATION
NOT FOR SALE

"EPIC" IS A TRADEMARK OF CBS INC./ MARCA REG.

TONY SCIUTO
ISLAND NIGHTS

JE 36152
STEREO



SIDE 2
BL 36152
℗ 1980 CBS Inc.

1. TRAPEZE 3:31 -T. Sciuto - S. Egorin- (BMI)
2. ANGEL 4:09 -T. Sciuto - S. Egorin- (BMI)/(ASCAP)
3. CAPTAIN WONDERFUL 4:37
-T. Sciuto - S. Egorin- (BMI)/(ASCAP)
4. STREET DANCER 4:02 -T. Sciuto -
S. Egorin - S. Warehime- (BMI)/(ASCAP)
5. BUTTERFLY 3:18
-T. Sciuto - S. Egorin-
(BMI)/(ASCAP)

DEMONSTRATION
NOT FOR SALE

"EPIC" IS A TRADEMARK OF CBS INC./ MARCA REG.


THE "MUSIC OF YOUR LIFE"
MUSIC OF YOUR LIFE
PM 16909
STEREO
SIDE 1
(AS 16909)
1. LOVERMAN[1]* - BILLIE HOLIDAY
2. A SUNDAY KIND OF LOVE* - CLAUDE THORNHILL & HIS ORCH. / FRAN WARREN, VOCAL
3. YOUR BREAKING MY HEART[2]* - VIC DAMONE
4. SMOKE GETS IN YOUR EYES[2]* - THE PLATTERS
5. THEME FROM A SUMMMER PLACE - PERCY FAITH & HIS ORCHESTRA
COURTESY OF MCA RECORDS INC
[2]COURTESY OF POLYGRAM SPECIAL PROJECTS, A DIVISION OF POLYGRAM RECORDS, INC.
*ELECTRONICALLY RE-CHANNELED TO SIMULATE STEREO
℗ 1983 CBS Inc.
AL HAM PRODUCTIONS, INC., IN ASSOCIATION WITH CBS RECORDS SPECIAL PRODUCTS

THE "MUSIC OF YOUR LIFE"™

MUSIC OF YOUR LIFE

PM 16909
STEREO



SIDE 2
(BS 16909)

1. I'M LOOKING OVER A FOUR-LEAF CLOVER²* - ART MOONEY & HIS ORCHESTRA
2. THAT LUCKY OLD SUN²* - FRANKIE LAINE
3. TENNESSEE WALTZ²* - PATTI PAGE
4. THE MAN WITH THE HORN* - HARRY JAMES & HIS ORCHESTRA
5. GREEN FIELDS - THE BROTHERS FOUR

COURTESY OF POLYGRAM SPECIAL PROJECTS
A DIVISION OF POLYGRAM
RECORDS INC
*ELECTRONICALLY RE-CHANNELED
TO SIMULATE STEREO
℗ 1983 CBS Inc

AL HAM PRODUCTIONS, INC., IN ASSOCIATION WITH CBS RECORDS SPECIAL PRODUCTS


Capitol
REG U S PAT OFF
RECORDS
TALK TO ME, BABY
MICHAEL DEES
STEREO
ST-104
(ST1-104)
SIDE 1
1. TALK TO ME BABY ASCAP 2:24
(Robert Emmett Dolan-Johnny Mercer)
2. MAKE ME RAINBOWS BMI 2:30
(John T. Williams-M. Bergman-A. Bergman)
3. ELEANOR RIGBY BMI 2:35
(John Lennon-Paul McCartney)
4. FOR ONCE IN MY LIFE ASCAP 3:05
(Orlando Murden-Ronald Miller)
5. A BEAUTIFUL FRIENDSHIP ASCAP 2:10
(Donald Kahn-Stanley Styne)
6. THE WINDMILLS OF YOUR MIND
ASCAP 3:02 (Michel Legrand-
Marilyn Bergman-Alan Bergman)
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A. • T.M. Capitol MARCA REG. • U.S. PAT. NO. 2,631,859


Capitol
REG U S PAT OFF
RECORDS
TALK TO ME, BABY
MICHAEL DEES
STEREO
ST-104
(ST2-104)
SIDE 2
1. NICE 'N' EASY ASCAP 2:23
(Lew Spence-Marilyn Keith-Alan Bergman)
2. THE GENTLE RAIN BMI 2:23
(Luiz Bonfa-Matt Duby)
3. SOMEWHERE ASCAP 3:53
(Leonard Bernstein-Stephen Sondheim)
4. SWEET MEMORIES BMI 3:15 (Mickey Newbury)
5. LEAVES ARE THE TEARS OF AUTUMN
(Earl Shuman-Leo Carr) ASCAP 2:51
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A. • T.M. Capitol MARCA REG. • U.S. PAT. NO. 2,631,859

TACHYON
RECORDS

VPRL 1138
SIDE A

33⅓ RPM

Produced by
Sonny Ochiai
& Trevor Lyn
TACHYON PRODUCTION
℗ © 1990

Distributed by
VP RECORDS
170-21 Jamaica Ave.
Jamaica, NY 11432
Tel. (718) 291-7058
Fax. (718) 658-3473

TUFFEST

1. Move Up Time
2. Working Class
3. Mighty Jah Jah
4. Pickney Can Rule Me
5. Jump Around




TACHYON
RECORDS
VPRL 1138
SIDE B
Produced by
Sonny Ochiai
& Trevor Lyn
TACHYON PRODUCTION
℗ © 1990
33⅓ RPM
Distributed by
VP RECORDS
170-21 Jamaica Ave.
Jamaica, NY 11432
Tel. (718) 291-7058
Fax. (718) 658-3473
TUFFEST
1. Savings
2. Girls Are Allright
3. Fowl Bath
4. Dema Madman
5. Glory Hallelujah
tachyon

angel

Rachmaninoff: Songs

1

S-1-36917
(C063-10.585A)
STEREO 33⅓

NICOLAI GEDDA (tenor)
ALEXIS WEISSENBERG (piano)

Recorded in France



MFD BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC. U.S.A.

angel

Rachmaninoff: Songs

2

S-2-36917
(C063-10.585B)
STEREO 33⅓

NICOLAI GEDDA (tenor)
ALEXIS WEISSENBERG (piano)

Recorded in France



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PHILIPS

PHILIPS

STEREO | 33 1/3 | 8

6500 452
6500 452.1 Y
MADE IN HOLLAND

1

℗ 1972

Antonin Dvořák

Quartett für Klavier und Streichtrio Es-dur, op. 87

1. Allegro con fuoco (9'02")
2. Lento (10'51")
3. Allegro moderato grazioso (6'49")
4. Finale - Allegro ma non troppo (6'42")

DAS BEAUX ARTS TRIO:
Menahem Pressler, Klavier
Isidore Cohen, Violine
Bernard Greenhouse, Violoncello
mit WALTER TRAMPLER, Viola

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PHILIPS

PHILIPS

STEREO | 33⅓ | ∞

6500 452
6500 452.2 Y
MADE IN HOLLAND

2

℗ 1972

Antonín Dvořák

Quartett für Klavier und Streichtrio D-dur, op. 23

1. Allegro moderato (10'02")
2. Andantino, con Variazioni (9'24")
3. Finale - Allegretto scherzando (7'02")

DAS BEAUX ARTS TRIO:
Menahem Pressler, Klavier
Isidore Cohen, Violine
Bernard Greenhouse, Violoncello
mit WALTER TRAMPLER, Viola


ALLEGIANCE
THE WHISPERS
"EXCELLENCE"
TREASURY OF RECORDED CLASSICS
AV 5004
STEREO
1
1. THE DIP 2:38
(N. Caldwell) Hillary Music, BMI
2. NEEDLE IN A HAYSTACK 2:42
(N. Caldwell/G. Harmon) Hillary Music, BMI
3. STORY BOOK OF LOVE 2:29
(G. Harmon/F Lark/A. Sibrie) Hillary Music, BMI
4. DR. LOVE 2:12
(N. Caldwell) Hillary Music, BMI
5. AS I SIT HERE 2:25
(G. Harmon/F. Lark/R. Cook/B. Swayne) Hillary Music, BMI
All songs arranged by Gene Page & Ernie Freeman
"A Product of Uniplan"
℗ 1983 Music Works Ltd.
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ALLEGIANCE
THE WHISPERS
"EXCELLENCE"
TREASURY OF RECORDED CLASSICS
AV 5004
STEREO
2
1. YOU GOT A MAN ON YOUR HANDS 2.37
(K. Sinclair) Hillary Music/BMI
2. NEVER AGAIN 2 17
(E Townsen/V House) Vogue Music, BMI
3. YOU CAN'T FIGHT FOR WHAT'S RIGHT 2 26
(N. Caldwell/G Harmon) Hillary Music BMI
4. I WAS BORN WHEN YOU KISSED ME 2 12
(B. Swayne/A. Sibrie) Hillary Music, BMI
5. IT ONLY HURTS FOR A LITTLE WHILE 2:35
(Spielman/David) Advance Music Corp., ASCAP
All songs arranged by Gene Page & Ernie Freeman
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VIC TAYLOR

"Your Precious Love"



002
JC Records
Side One
33 1/3 RPM
Stereo

IN MY TIME
FOR YOUR PRECIOUS LOVE
STRAINGER ON THE SHORE
ALWAYS

Distributed by JC RECORDS - 12251 S.W. 132 Ct., Miami, FL 33186 (305) 232-0384

VIC TAYLOR

"Your Precious Love"

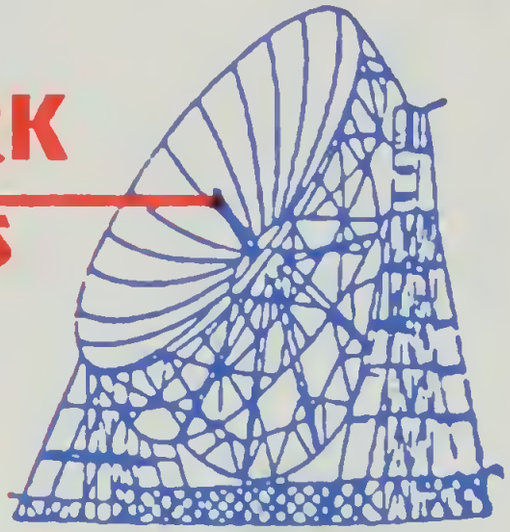


002
JC Records
Side Two
33 1/3 RPM
Stereo

OUR DAY WILL COME
GREATEST LOVE OF ALL
IT'S A SHAME
UNCHAINED MELODY

Distributed by JC RECORDS - 12251 S.W. 132 Ct., Miami, FL 33186 (305) 232-0384

NETWORK Records



Distributed by:

SONIC SOUNDS
RECORDS MTG. CO. LTD
25 Retirement Road,
Kingston 5, Jamaica.
Telephone: 92-62036
92-61204

SPECIAL EXIT
COAST TO COAST
CAPACITY 10 HARD CORE REGGAE

Produced by:

Homer Harris
Made In Jamaica
(P) (C) 1992

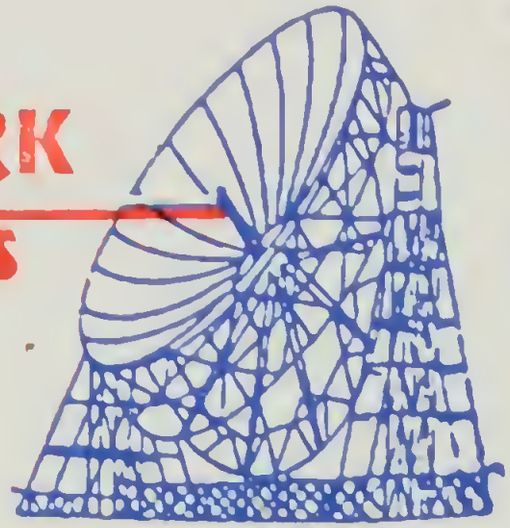
001

SIDE i

1. HOW WE NICE SO
   (Spriggy - Winston Wright)
2. MANDY (Adopted)
   (Luciano)
3. MARY BROWN
   (Spanner Banner, Anthony Bonne
4. I WILL NEVER LET YOU GO
   (Mark Wonder)
5. SERVING TIME
   (Johnny Lee)

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NETWORK
Records



Distributed by:

SONIC SOUNDS
RECORDS MTG. CO. LTD
25 Retirement Road,
Kingston 5, Jamaica.
Telephone: 92-62036
92-61204

SPECIAL EXIT
COAST TO COAST
CAPACITY 10 HARD CORE REGGAE

Produced by:

Homer Harris
Made In Jamaica
(P) (C) 1992

001

SIDE 2

1. LIVE AND LEARN
   (Spanner Banner)
2. HOW SWEET IT IS (Adopted)
   (Sixy Morris)
3. CAN'T BUY ME LOVE (Adopted)
   (Mark Wonder)
4. IF AND BUT
   (Spanner Banner)
5. MANDELLA
   (Blacka Devon)

UNAUTHORISED COPYING OF THIS RECORDING IS STRICKLY PROHIBITED



SIDE 1
REV008LP

Produced by
Lloyd Campbell/
Brian Thomas
A Brother Production
for Revue Records
91-93 High Street
Harlesden NW10

Pub. by
Revue Music
Copyright
Control

1. GOLDEN LOVE
(J.Opei)
2. THATS LIFE
(D.Stewart)
3. WONDERFUL SOUNDS
(R.Stevens)
4. MEMORIES
(D.Shatter/D.Pinkney)
5. I CRIED A TEAR
(Al Julia)

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SIDE 2
REV008LP

Produced by
Lloyd Campbell/
Brian Thomas
A Brother Production
for Revue Records
91-93 High Street
Harlesden NW10

Pub. by
Revue Music
Copyright
Control

1. I REMEMBER
(L.Aitken)
2. CAN I HAVE THIS DANCE
(W.Holyfield/B.House)
3. BABY LAY DOWN
(Banhoy Cook)
4. ETERNAL LOVE
(J.Opei)

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STONE LOVE

Stone Love VOL 6

Side A
33⅓ RPM
SGLP 17



Distributed by
[illegible]
081-533 7994

1. GANGALEE
2. MORE & MORE
3. COULD NEVER BE FRIENDS
4. WACKIE NEWS
5. KILLING MOOD

1. LYLE CULTURE
2. CHRONICLE
3. WAYNE WONDER
4. FRISKO KID
5. CUCIAWA

1. W.Powell/L. Culture
2. W.Powell/B. Chronicle
3. W.Powell/W.Wonder
4. W.Powell/Frisko Kid
5. W. Powell/ Cuciawa

Published by : Stone Love Music

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STONE LOVE

Stone Love VOL 6

Side B

33⅓ RPM

SGLP 17

Distributed by

[illegible]

081-533 7994

1. SEE WAR	1.BABBY WAYNE
2. WAH DEM A DEFEND	2. BABBY WAYNE
3. SOUND CLASH	3. JUNIOR & BABBY DEMUS
4. FI FOOL	4.HARRY TODDLER
5. MORE REALITY ANYTIME/ I SWEAR	5.UTON GREEN WINSOME

1.W. Powell/B. Wayne
2. W.Powell/B. Wayne
3. W. Powell
4. W.Powell/ H.Toddler
5. W.Powell/ U. Green

Published by : Stone Love Music

CSP

COLUMBIA SPECIAL PRODUCTS

A SERVICE OF COLUMBIA RECORDS

ARRIVEDERCI ROMA

P 12926
P2-12925
STEREO

SIDE 1
Record 1
33⅓ RPM
AS 12926

1. Al Di La* - EMILIO PERICOLI
2. Non Dimenticar (Don't Forget) - VIC DAMONE
3. Just Say I Love Her (Dicitencello Vuie) - ROBERT GOULET
4. I Can't Get You Out Of My Heart (Tio Amo-Ti Voglio Amor) - JERRY VALE
5. Ciao, Ciao, Bambina** - SERGIO FRANCHI

*Courtesy of Warner Bros Records, Inc.
**Courtesy of RCA Records, Inc.

℗ 1975 CBS INC.

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CSP
COLUMBIA SPECIAL PRODUCTS
A SERVICE OF COLUMBIA RECORDS
ARRIVEDERCI
ROMA
P 12926
P2-12925
STEREO
SIDE 2
Record 1
33⅓ RPM
BS 12926
1. Mala Femmina - JERRY VALE
2. Quando, Quando, Quando+ - CLAUDIO VILLA
3. You're Breaking My Heart - JERRY VALE
4. Anema E Core - BUDDY GRECO
5. My Love Forgive Me (Amore, Scusami) - ROBERT GOULET
Electronically re-recorded to simulate stereo
℗ 1975 CBS INC.
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CSP

COLUMBIA SPECIAL PRODUCTS

A SERVICE OF COLUMBIA RECORDS

ARRIVEDERCI ROMA

P 12927
P2-12925
STEREO

SIDE 1
Record 2
33⅓ RPM
AS 12927

1. That's Amore*** - DEAN MARTIN
2. Summertime In Venice - BUDDY GRECO
3. Mama (Mamma) - JERRY VALE
4. Autumn In Rome - TONY BENNETT
5. Come Prima (For The First Time) - ROBERT GOULET

***Courtesy of Capitol Records, Inc

℗ 1975 CBS INC

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CSP

COLUMBIA SPECIAL PRODUCTS

A SERVICE OF COLUMBIA RECORDS

ARRIVEDERCI ROMA

P 12927
P2-12925
STEREO

SIDE 2
Record 2
33⅓ RPM
BS 12927

1. Return To Me (Ritorna a Me) - JERRY VALE
2. Core 'Ngratto - ENZO STUARTI
3. Come Back to Sorrento** - SERGIO FRANCHI
4. Volare (Nel Blu Dipinto Di Blu)*** - DEAN MARTIN
5. Arrivederci Roma (Goodbye To Rome) - VIC DAMONE

**Courtesy of RCA Records, Inc.
***Courtesy of Capitol Records, Inc.

℗ 1975 CBS INC

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

URANIA

FRANZ - LISZT

MOUNTAIN SYMPHONY

(Symphonic Poem No. 1 - "Ce Qu' on entend sur la montagne")

US 57091



Side A

Symphony Orchestra of Radio Berlin

Arthur Rother
conductor

STEREO

MADE IN U.S.A.

URANIA

FRANZ - LISZT

TASSO
LAMENTO e TRIONFO
(Symphonic Poem No. 2)

US 57091



Side B

Berlin Philharmonic Orchestra

Fritz Zaun
conductor

STEREO

MADE IN U.S.A.

Flying Fish



Side One

511

RUDE GIRLS-"MIXED MESSAGES"

1. Safety First (L. Hardy, Swinging Door Music, BMI) 2:51
2. Run the Riggin' (trad.) 2:58
3. Dimming of the Day (R. Thompson, Island Music, ASCAP) 3:31
4. We Don't Need the Men (M. Reynolds, Schroeder Music, BMI) 1:50
5. Three's a Crowd (L. Hardy, Swinging Door Music, BMI) 2:43
6. Dark Eyed Molly (A. Fisher, Eildon Music) 3:49

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FLYING FISH RECORDS, INC., 1304 W. SCHUBERT, CHICAGO, IL 60614

Flying Fish



Side Two

511

RUDE GIRLS-"MIXED MESSAGES"

1. Crossing the Border (S. Kahn, Joe Hill Music, ASCAP) 4:21
2. Rufus and Beverly (M. Graham, Eternal Doom Music, BMI) 2:21
3. Rag on Blues (L. Hardy, Swinging Door Music, BMI) 2:24
4. I Can See Your Aura (M. Graham, Eternal Doom Music, BMI) 1:29
5. Go Somewhere and Hide (T. Gibbs, Show Biz Music, BMI) 3:59
6. She Lays It on the Line (R. Blakley, Blakley Music, ASCAP) 3:51

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FLYING FISH RECORDS, INC., 1304 W. SCHUBERT, CHICAGO, IL 60614



13 Favorite STANDARDS

By Jamey Aebersold

STEREO
33 1/3 RPM
JA 1233/34

SIDE ONE
VOLUME 22
2-LP SET

TUNING NOTE "Bb" CONCERT

1. Stella By Starlight
2. My Old Flame
3. My Ideal

PRODUCED BY JAMEY AEBERSOLD
A PRODUCT OF JA RECORDS



13 Favorite STANDARDS

By Jamey Aebersold

STEREO
33 1/3 RPM
JA 1233/34

SIDE TWO
VOLUME 22
2-LP SET

1. Easy Living
2. The Nearness of You
3. Wives and Lovers

PRODUCED BY JAMEY AEBERSOLD
A PRODUCT OF JA RECORDS



13 Favorite STANDARDS

By: Jamey Aebersold

STEREO
33 1/3 RPM
JA 1233/34

SIDE THREE
VOLUME 22
2-LP SET

TUNING NOTE "Bb" CONCERT

1. Soon
2. If I Should Lose You
3. It Could Happen To You
4. Lover (in 3/4)

PRODUCED BY JAMEY AEBERSOLD
A PRODUCT OF JA RECORDS



13 Favorite STANDARDS

By: Jamey Aebersold

STEREO
33 1/3 RPM
JA 1233/34

SIDE FOUR
VOLUME 22
2-LP SET

1. Out of Nowhere
2. Tangerine
3. I Remember You
4. Lover (in 4/4)

PRODUCED BY JAMEY AEBERSOLD
A PRODUCT OF JA RECORDS



GENE BERTONCINI & MICHAEL MOORE

"O GRANDE AMOR"

a bossa nova collection

Side A

ST-258
Stereo

1. **"Once I Loved / *Amor Em Paz*" 6:41**
(Jobim)
2. **"No More Blues / *Chega De Saudade*" 6:00**
(Jobim)
3. **"Zingaro" 6:01**
(Jobim)
4. **"Rio Pindare" 4:50**
(Michael Moore)

℗ & © STASH RECORDS, 1986



GENE BERTONCINI & MICHAEL MOORE

"O GRANDE AMOR"

a bossa nova collection

Side B

ST-258
Stereo

1. **"O Grande Amor"** 4:36
(Jobim)
2. **"Quiet Nights Of Quiet Stars** / *Corcovado"* **5:24**
(Lees-Jobim)
3. **"Let Go** / *Canto De Ossanha"* **7:02**
(Powell)
4. **"Pensativa"** 6:31
(Fischer)

℗ & © STASH RECORDS, 1986

MONMOUTH EVERGREEN

DICK HYMAN

GENIUS AT PLAY

Improvised Jazz Piano Solos

MES/7065

SIDE A
Stereo

1.	GOD BLESS THE CHILD (Holiday-Herzog, Jr.)	4:50
2.	I'LL TAKE ROMANCE (Oakland-Hammerstein II)	3:40
3.	I WILL WAIT FOR YOU (Legrand-Gimbel-Demy)	4:16
4.	I LOVES YOU PORGY (Gershwin-Gershwin-Heyward)	4:33
5.	THE SHEIK OF ARABY (A) (Snyder-Wheeler-Smith)	3:49

MONMOUTH EVERGREEN

DICK HYMAN

GENIUS AT PLAY

Improvised Jazz Piano Solos

MES/7065



SIDE B
Stereo

1.	THE SHEIK OF ARABY (B) (Snyder-Wheeler-Smith)	2:44
2.	SUNRISE, SUNSET (Bock-Harnick)	5:16
3.	TRUCKIN' (Bloom-Koehler)	2:26
4.	LUSH LIFE (B. Strayhorn)	5:30
5.	THE LOOK OF LOVE (Bacharach-David)	4:28

CONTEMPORARY RECORDS

KILLING ME
SOFTLY WITH HIS SONG
by Norman Gimbel & Charles Fox

SOUL SIGN EIGHT
by Hampton Hawes

SUNNY
by Bobby Hebb

S7637
STEREO

Side 1
(LKS 335)

HAMPTON HAWES
AT THE PIANO

HAMPTON HAWES, *piano;*
RAY BROWN, *bass;*
SHELLY MANNE, *drums*

℗ 1978 by Contemporary Records, Inc.

CONTEMPORARY RECORDS

MORNING
by Hampton Hawes

BLUE IN GREEN
by Miles Davis

WHEN I GROW
TOO OLD TO DREAM
by Sigmund Romberg & Oscar Hammerstein II

S7637
STEREO

Side 2
(LKS 336)

HAMPTON HAWES AT THE PIANO

HAMPTON HAWES, *piano;*
RAY BROWN, *bass;*
SHELLY MANNE, *drums*

℗ 1978 by Contemporary Records, Inc.


TRACKS
EVEN A BROKEN CLOCK
IS RIGHT TWICE A DAY
1. CAN I LEAVE YOU
(Andrew Ashton)
BMI 4:27
2. HERE AGAIN THERE AGAIN
(Andrew Ashton)
BMI 5:08
1
ST-11118
(ST 1-11118)
3. UMBRELLA SONG
(Andrew Ashton)
BMI 2:54
4. MY PIECE
(Andrew Ashton)
BMI 4:01
5. SOMETIMES
(A. Ashton-S. Kenneth)
BMI 3:51
Produced by Al Schwartz
with Ashton/Kenneth
℗ 1972 Capitol Records, Inc.
Capitol®

TRACKS

EVEN A BROKEN CLOCK IS RIGHT TWICE A DAY

1. COULDN'T TAKE YOU NOW FOR LONG
   (Andrew Ashton) BMI 3:49
2. SAILING SHIPS
   (Andrew Ashton) BMI 3:29

2



ST-11118
(ST 2-11118)

3. LEAVE WITHOUT GOODBYE
   (Andrew Ashton) BMI 3:06
4. ALL ALONE AGAIN
   (Scott Kenneth) BMI 4:41
5. ANYWAY ANYHOW
   (Andrew Ashton) BMI 6:20

Produced by Al Schwartz
with Ashton/Kenneth

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Capitol®

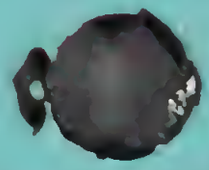
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MAIN STREET
RECORDS AND TAPES

PENNY DeHAVEN

33⅓ RPM
STEREO

MS 9310
H
SIDE A



1. ONLY THE NAMES HAVE BEEN CHANGED (Kent Robbins)
   Kent Robbins Music, Inc.—BMI
2. ROCKIN' WITH MY BABY (Eddie Rabbitt/Even Stevens/David Malloy)
   DebDave Music, Inc./Briarpatch Music—BMI
3. FRIENDLY GAME OF HEARTS (Curly Putman/Don Cook/Ron Hellard)
   Tree Publishing Co., Inc./Cross Keys Publishing Co.—BMI/ASCAP
   c/o Tree Group
4. WILD WILD HEART (Don Goodman/Bill Aerts/Will Robinson)
   Boo Music-ASCAP/Guyasuta Music—BMI
5. IN REAL LIFE (Kent Robbins) Hall Clement Publications—BMI
   c/o The Welk Group

℗ 1984 JMHC Distributing Corp.
Produced by Mark Sherrill

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MAIN STREET
RECORDS AND TAPES
PENNY DeHAVEN
33⅓ RPM
STEREO
MS 9310
H
SIDE B
1. YES, I DO (Mary Fielder/Robert Thames) Al Gallico Music—BMI
2. A MARRIED MAN (Bobby Braddock) Tree Publishing Co., Inc.—BMI—c/o Tree Group 1981
3. BLUE LADY NOW (Cindy Richardson/Ava Aldridge) Desert Rose Music—BMI/Blond Hair Music—BMI/Car Load Of Us Music—BMI
4. WALTZ ME ONCE AGAIN AROUND THE DANCE FLOOR (Don Goodman/Jack Rowland/Sarah Johns) Highball Music—BMI
5. HOLLYWOOD (Holly Would) (Larry Lee/Tommy Allen) Cedar Wood Publishing Co., Inc.—BMI
6. LOVE'S THE ANSWER (Emily Mitchell/Norris Wilson) Algee Music Corp.—BMI
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Produced by Mark Sherrill
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RCA



International

A TODO ROCK

Menudo

Lado A Stereo

IL8-7241-A

1 INDIANAPOLIS (C. Villa-A. Monroy-E. Diaz) 3:33
2 PIEL DE MANZANA (C. Villa-A. Monroy) 3:34
3 CHICLE DE AMOR (C. Villa-A. Monroy) 2:43
4 UNA BUENA RAZON (C. Villa-A. Monroy-E. Diaz) 2:44
5 TODO VA BIEN (C. Villa-A. Monroy) 3:13

Producer: Edgardo Diaz Melendez

TM(s)® RCA CORP.—MADE IN U.S.A.
℗ 1983 RCA RECORDS

RCA



International

A TODO ROCK

Menudo

Lado B Stereo

IL8-7241-B

1 SI TU NO ESTAS (C. Villa-A. Monroy-E. Diaz) 4:28
2 AMOR EN BICICLETA (C. Villa-A. Monroy-E. Diaz) 3:40
3 ZUMBADOR (C. Villa-A. Monroy) 3:14
4 LADRON DE AMOR (C. Villa-A. Monroy) 2:06
5 NO TE REPRIMAS (C. Villa-A. Monroy-E. Diaz) 3:02

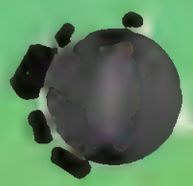
Producer Edgardo Diaz Melendez

TM(s)® RCA CORP.—MADE IN U S A
℗ 1983 RCA RECORDS

Chamaco Rivera

con JOSE FELICIANO
como artista invitado





Lado A
33 1/3 RPM
Stereo
K-80
℗© 1984

CONSUELO ***
Rafi Escudero
LA HIEDRA
Com. Saracini- D'Asquisto
Arr. Andrés de Jesús
SOMBRA DE VAGO **
Sulma Angélica
CUATRO LINEAS AL CIELO *
Gallucci- R. Yiso

Arr: * Many Visozo- ** Ray Santos
*** Angel Nievez

Mfg. & Dist. by Karen Records in Rep. Dominicana & Role Discos in U.S.A.

Omar Toel
Chamaco Rivera

con JOSE FELICIANO
como artista invitado



Lado B
33 1/3 RPM
Stereo
K-80
1984

JHOSELYN
Com. R. Taveras- Arr. Coky Acosta
GUARAPO ***
Jonny Ortiz
LOS QUILINCHINES **
Willie Rosario
EN LA BATALLA ***
Jonny Ortiz

Arr: * Many Visozo- ** Ray Santos
*** Angel Nievez

Mfg. & Dist. by Karen Records in Rep. Dominicana & Role Discos in U.S.A.

COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA

FELICIDADE

CARLINHOS VERGUEIRO

1. **A VOZ DO BRASIL** (62005359) (Carlinhos Vergueiro - J. Petrolino)

C.G.C. 33.131.376/0008-60

℗ 1983

Stereo/Mono

33 1/3

412.055 - A

2. **SONHO DE SALSA** (61985651) (Carlinhos Vergueiro - Paulinho Boca de Cantor - Charles Mesquita)
3. **TEMPO NA MÃO** (62005367) (Carlinhos Vergueiro) / 4. **CIÚME** (62005340) (Novelli - Carlinhos Vergueiro) / 5. **FELICIDADE** (62005294) (Danilo Caymmi - Carlinhos Vergueiro)

XSB - 2736

COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA

COLUMBIA ● COLUMBIA ● COLUMBIA ● COLUMBIA ●

COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA

FELICIDADE

CARLINHOS VERGUEIRO

1. NINFETA (62005332)
(Carlinhos Vergueiro -
J. Petrolino)

C.G.C. 33.131.376/0008-60

℗ 1983

Stereo/Mono

33 1/3

412.055 - B

2. SOBE E DESCE (hino da troça Sobe e Desce, Olinda)
(62005324) (Carlinhos Vergueiro - Fernando Gondim)
3. PRETINHA (62005316) (Carlinhos Vergueiro -
J. Petrolino) / **4. UMA ESTÓRIA DE AMOR**
(62005308) (Nelson Angelo - Carlinhos
Vergueiro) / **5. O ILUSIONISTA**
(61985643) (Carlinhos Vergueiro -
J. Petrolino)

XSB - 2737

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CBS MASTERWORKS - MARCAS REGISTRADAS


KUBANEY PUBLISHING CORP. 8000 N.W. 31ST STREET, SUITE 17 MIAMI, FLORIDA 33122
BLAS DURAN
Y Sus Peluches
KC-20022
LADO A
33 1/3 RPM
Stereo
...De Nuevo...
1.LA MUJER QUE BAILA 4:22
(Blas Duran Paredes)/ASCAP—QUISQUEYA
2.NICOLAS 5:47
(Blas Duran Paredes)/ASCAP—QUISQUEYA
3.ESTAMOS IGUALES 2:38
(Blas Duran Paredes)/ASCAP—QUISQUEYA
4.NO HABRA PAZ EN LA NACION 3:13
(Blas Duran Paredes)/ASCAP—QUISQUEYA
5.EL MOÑO 4:35
(Blas Duran Paredes)/ASCAP—QUISQUEYA
Productor Ejecutivo:
MATEO SAN MARTIN
℗ 1989 KUBANEY PUBLISHING CORP.

KUBANEY PUBLISHING CORP. 8000 N.W. 31ST STREET, SUITE 17 MIAMI, FLORIDA 33122

BLAS DURAN
Y Sus Peluches

...De Nuevo...

KC-20022

LADO B
33 1/3 RPM
Stereo

1. **EL FOGON DE JUANA** 3:41
(Blas Duran Paredes)/ASCAP—QUISQUEYA
2. **EL HUESO** 4:10
(Blas Duran Paredes)/ASCAP—QUISQUEYA
3. **LA NEGRA QUE ME LA ROBA** 3:33
(Blas Duran Paredes)/ASCAP—QUISQUEYA
4. **NO LLORO POR ELLA** 4:47
(Manuel E. Santana)/ASCAP—QUISQUEYA
5. **EL CIEGO PELOTERO** 4:22
(Blas Duran Paredes)/ASCAP—QUISQUEYA

Productor Ejecutivo:
MATEO SAN MARTIN

℗ 1989 KUBANEY PUBLISHING CORP.

TOP TEN HITS

RECORDS, INC.

FOTO RODRIGUEZ

Y LA ORQUESTA LA UNICA • CANTA JORGE "PIRO" RIVERA

LADO A
TTH 1956

© Ⓟ 1990
Top Ten Hits
Records, Inc.

1. HEMOS
(Luis Angel)
2. PARA AMARNOS MAS
(Nilson Posse)
3. CACHACO CHARANGA
(Victor R. "Patillas" Sanchez)
4. TE ESTOY AMANDO TANTO
(D.R.)

641 TENTH AVE., NEW YORK, NY 10036

TOP TEN HITS

RECORDS, INC.

FOTO RODRIGUEZ

Y LA ORQUESTA LA UNICA • CANTA JORGE "PIRO" RIVERA



LADO B
TTH 1956

© Ⓟ 1990
Top Ten Hits
Records, Inc.

1. ATRAPADO
(B. Amado)
2. ME GUSTA TU ESTILO
(Angel Santiago)
3. CUIDADO
(A. Torres)
4. MI FORMA DE QUERER
(Angel Santiago y Jose Rivera)

641 TENTH AVE., NEW YORK, NY 10036

nessa

STEREO

℗ 1978

N-13
side A

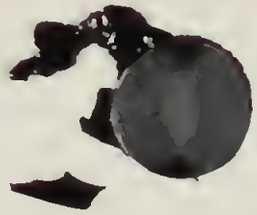
LUCKY THOMPSON

1. Blue N Boogie
(Gillespie)
2. Spanish Rails
(Thompson)
3. What's New
(Haggart-Burke)
4. Soul's Nite Out
(Thompson)
5. The World Awakes
(Thompson)

nessa

STEREO

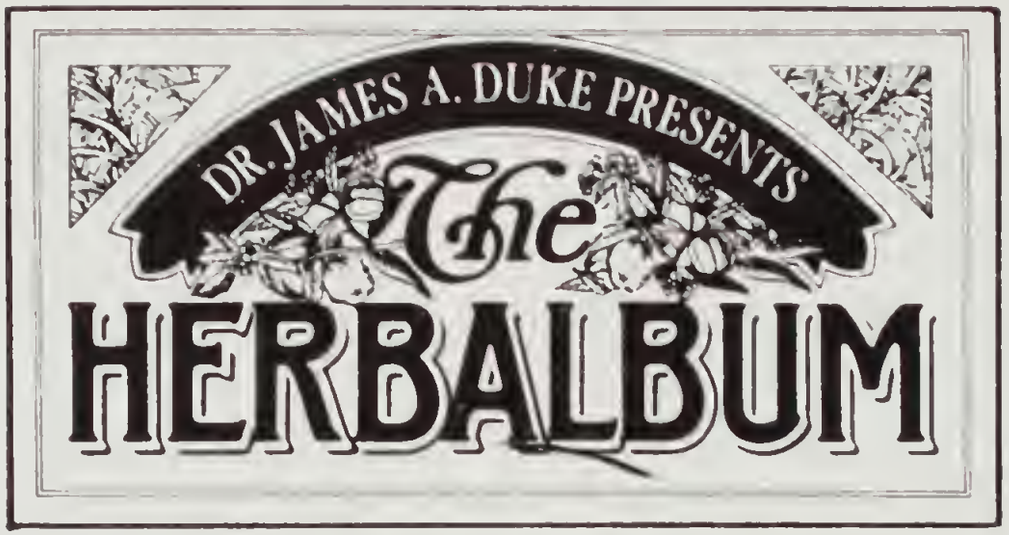
℗ 1978



N-13
side B

LUCKY THOMPSON

1. When Sunny Gets Blue
(Fisher-Segal)
2. Body and Soul
(Green)
3. Spanyola
(Thompson)
4. I Got It Bad
(Ellington)
5. Soul Carnival
(Thompson)



SIDE ONE

1. Chamomile 2:09
2. Wintergreen 2:37
3. Maple Syrup 2:17
4. Wild Windflower 2:48
5. Witch Hazel 2:36

ALL SONGS WRITTEN BY
DR. JAMES A. DUKE

DR. JAMES A. DUKE PRESENTS

The HERBALBUM



SIDE TWO

1. Groundnuts 3:24
2. Ginseng 2:35
3. Sour Grapes 4:15
4. Appalachian Rain 2:52
5. Mountain Laurel 3:13

ALL SONGS WRITTEN BY DR. JAMES A. DUKE EXCEPT MOUNTAIN LAUREL BY VIP VIPPERMAN AND BUDDY BLACKMON.

REV. JESSE L. JACKSON

MSB-6617

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o/p $3.99
RAINBOW MUSIC

ANDRAÉ CROUCH
WALTER HAWKINS
EDWIN HAWKINS
BILI THEDFORD
JESSY DIXON
TRAMAINE HAWKINS
DANNIEBELLE

AND THE OPERATION PUSH CHOIR



PUSH FOR EXCELLENCE !!!



JESSE JACKSON

The challenge to "PUSH for Excellence" is a universal upward pull and option available to every person, group or nation in each generation. The call to EXCEL is a reasoned and reasonable quest, but life is more than reason. Life requires information and inspiration. It requires education and destination, beat and balance, and soul and science. We need to feel as well as know that "I AM SOMEBODY," that my life counts, that it has cosmic significance.

Music, art and religion help to put life in that sacred dimension, and to elevate our sights and perspectives. It puts breath and spirit in our dry bones. The National PUSH EXCEL choir, and each of the contributors to this album, try to communicate that message in their own way and words and individual styles on the songs contained herein.

On this album Operation PUSH is trying to speak to the inner WILL of men and women, boys and girls — through the medium of music — to inspire them to believe that it is not your aptitude, but your attitude that will determine your altitude — with a little intestinal fortitude. We are trying to challenge young people SPIRITUALLY to put hope in their brains rather than dope in their veins. Why? Because we believe that their mind is a pearl and they can learn anything in the world. For we know that if a sound mind can conceive it and a pure heart can believe it, we know they can achieve it — whether it be healing the wounds or racial separation, beating our swords into plow shears and our spears into pruning hooks, eliminating illiteracy or finding a cure for cancer.

In the midst of skepticism, cynicism and pessimism Operation PUSH dares to issue a challenge to "PUSH for Excellence" — even against the odds.

Jesse L. Jackson

Producer: Bill Maxwell
Executive Producer: Buddy Huey
Recorded live at Kemper Arena in Kansas City by Malcolm Harper of Reelsound Recording, Austin, Texas
Mixed by Gordon Shryock, Engineer and Bill Maxwell at Soundcastle Studio and United Western Studio in Los Angeles.
Director of PUSH Choir: Ralph Evans

Thanks to Bill Cherry and Buddy Huey for pulling everything together, and to Wally Grant for coordinating the sound and stage.

Special thanks to:

The PUSH Organization	Glen Myerscough
James Felix	Beau Carr
Harlan Rogers	Kathy Hazzard
Hadley Hockensmith	Perry Morgan

To all the musicians and singers who made this possible.

Photography by Goss, Kansas City, Missouri
& David Rose, Los Angeles, California

SIDE ONE

1. COME ON CHILDREN — **Walter Hawkins and Family**
2. THE COMFORTER — **Edwin Hawkins**
3. REACHING FOR THE TOP — **PUSH Choir**
4. I'M GLAD I FOUND THE LORD — **PUSH Choir**
5. KUM BA YA — **Jackie Verdell**

SIDE TWO

1. ALL OF ME — **Danniebelle**
2. YOUR LOVE — **Bill Thedford and Danniebelle**
3. CHRIST HAS MADE THE DIFFERENCE — **Jessy Dixon**
4. **Rev. Jesse Jackson**
5. SOON AND VERY SOON — **Andraé Crouch**



DANNIEBELLE



JESSY DIXON



WALTER HAWKINS



EDWIN HAWKINS



TRAMAINE HAWKINS



BILI THEDFORD



ANDRAÉ CROUCH

PUSH-EXCEL
PUSH FOR EXCELLENCE

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Lissette



CBS INTERNATIONAL
DIL-10333

Lado **A**

SALVAJE	*Juan Marcelo*	*3:56*
EL	*Roberto Lozano*	*4:39*
TE PIDO QUE VUELVAS	*Marcelo San Juan*	*3:30*
SI ME QUIERES OLVIDAR	*Juan Marcelo*	*3:24*
SOLO UNA CANCION (DO RE MI FA SOL)	*Claudio Baglioni*	*4:50*

Lado **B**

LOCA DE ALEGRIA	*Moutinho-Taquinho-Vers.Esp. Lissette*	*4:31*
LA NOCHE	*Ricardo Eddy-Jorge Luis Piloto*	*2:56*
SUSPENSO	*Chein Garcia Alonso-Lissette*	*3:19*
SI UN DIA TE SIENTES SOLO	*Anthony Rios*	*3:25*
CON TODO EL AMOR QUE YO PUEDO	*Claudio Baglioni-A. Coggio-Vers.Esp.Nicolas Amato.*	*4:41*

ESTUDIOS: FONEMA, BUENOS AIRES, ARGENTINA
INTERNATIONAL SOUND STUDIO
MIAMI, FLORIDA

INGENIEROS DE GRABACION: MICKEY HEARNE
CHRIS RUTHERFORD

MEZCLAS: ERIC SCHILLING
CHRIS RUTHERFORD

INGENIERO ASISTENTE: KENNY LOEWIT

COROS: ANA CARFI / WILLY CHIRINO / LISSETTE/
MERCEDES PILOTO / RICARDO E. MARTINEZ

MI AGRADECIMIENTO A. Willy Chirino, Mickey Hearne,
Ana Carfi, Manolo Rodriguez
Emilio Vallo

PRODUCIDO POR LISSETTE

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Back On The

HUNT



VISA 7013

1. *STANDING IN THE ROAD 3:08
(R. Farmer/Golga/Jones/D. Farmer)
2. SHE FLEW FREELY 3:58
(B. Gagnon)
3. HEART BENDER 5:47
(P. Dickinson/B. Gagnon)
4. **LITTLE BIT OF LOVE 2:35
(Kossoff/Kirke/Fraser/Rodgers)
5. IF ONLY WE HAD TRIED 2:29
(P. Dickinson/B. Gagnon)

1. AIN'T GOT YOU 3:10
(P. Dickinson/B. Gagnon)
2. ***IT'S ALL TOO MUCH 3:28
(G. Harrison)
3. WHAT GOOD IS LOVE 3:42
(P. Dickinson/B. Gagnon/P. Kersey)
4. BACK ON THE HUNT 4:04
(B. Gagnon)
5. TELL ME WHY 4:44
(P. Dickinson/B. Gagnon)

THE HUNT IS

PAUL DICKINSON: GUITAR, 6 AND 12 STRING ACOUSTICS
LEAD AND BACKGROUND VOCALS

BRIAN GAGNON: BASS GUITAR, GUITAR, KEYBOARDS
LEAD AND BACKGROUND VOCALS

PAUL KERSEY: DRUMS, PERCUSSION

PRODUCED AND ENGINEERED BY (DOCTOR) STEVE VAUGHAN
EXECUTIVE PRODUCER–FRANCIS WH DAVIES
ALL SONGS ADMINISTERED BY REELS OF RHYME: PROCAN
DIRECTION BY ARTISTIC MANAGEMENT INTERNATIONAL
THIS ALBUM IS DEDICATED TO OUR FAMILIES.

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THE HUNT



BACK ON THE HUNT

1.	*STANDING IN THE ROAD (R. Farmer/Golga/Jones/D. Farmer)	3:08
2.	SHE FLEW FREELY (B. Gagnon)	3:58
3.	HEART BENDER (P. Dickinson/B. Gagnon)	5:47
4.	**LITTLE BIT OF LOVE (Kossoff/Kirke/Fraser/Rodgers)	2:35
5.	IF ONLY WE HAD TRIED (P. Dickinson/B. Gagnon)	2:29

1.	AIN'T GOT YOU (P. Dickinson/B. Gagnon)	3:10
2.	***IT'S ALL TOO MUCH (G. Harrison)	3:28
3.	WHAT GOOD IS LOVE (P. Dickinson/B. Gagnon/P. Kersey)	3:42
4.	BACK ON THE HUNT (B. Gagnon)	4:04
5.	TELL ME WHY (P. Dickinson/B. Gagnon)	4:44

Produced by Steve Vaughan

All songs administered by Reels of Rhyme, PROCAN except *Beano Music/B. Feldman, **Keeper's Cottage Music/Socks Music, and ***Northern Songs

THE HUNT IS

PAUL DICKINSON: GUITAR, 6 AND 12 STRING ACOUSTICS
LEAD AND BACKGROUND VOCALS

BRIAN GAGNON: BASS GUITAR, GUITAR, KEYBOARDS
LEAD AND BACKGROUND VOCALS

PAUL KERSEY: DRUMS, PERCUSSION

PRODUCED AND ENGINEERED BY (DOCTOR) STEVE VAUGHAN
ASSISTANT ENGINEER - STOMPIN' PAUL MASSEY
STRING ARRANGEMENT - HOWARD BAER
LYRICAL ASSISTANCE - KATIE GAGNON
RECORDED AND MIXED AT MASTER'S WORKSHOP

EXECUTIVE PRODUCER - FRANCIS WH. DAVIES

ROAD CREW: RONNIE (ROCK THE NATION) GAGNON
(BIG) GREG de PAPP

DIRECTION BY ARTISTIC MANAGEMENT INTERNATIONAL

THIS ALBUM IS DEDICATED TO OUR FAMILIES.

COVER ART - FRANCOIS CHARTIER
LAYOUT/DESIGN - DAVID ELLIOT, J.A.ZUGEC

SPECIAL THANKS TO -

ERIK THOMAS, BRAD GIFFIN, JEFF HOWARD, BARRY & SHELAGH AND EVERYONE AT AMI, DOUG MACKENZIE AND EVERYONE AT MASTER'S WORKSHOP, THE MUSIC SHOPPE, THE DRUM SHOPPE, THE DRUM DEPARTMENT AT LONG & MCQUADE'S, SOUND N' STAGE, STEVE VAUGHAN FOR ADDITIONAL BACKGROUND VOCALS ON "IT'S ALL TOO MUCH" AND "LITTLE BIT OF LOVE". MASTERED BY WALLY TRAUGOTT AT THE CAPITOL TOWER. JACQUES HARRISSON FOR ADDITIONAL KEYBOARDS AND BACKGROUND VOCALS, MIKE SPECK FOR HAND CLAPPING AND REFRESHMENTS, AND ESPECIALLY ALL OUR PATIENT FOLLOWERS WHO'VE BEEN WAITING SO LONG FOR THIS ALBUM.

© 1980 Daffodil Records

VISA 7013
STEREO

THE LIVING ROOM: a compilation

SIDE A

THE SCHEMERS
"Streamline Heart" (2:48)
(M. Cutler; © 1982)

Jimi Berger, Bass; Rene Blais, Drums; Mark Cutler, Lead Guitars, Lead Vocals; Emerson Torrey, Guitars, Vocals.

Recorded and Mixed at Star Trak Studios by Mike Kowal and Jack Remetta; Produced by Mike Lewis and Stu Wiener; Thanks to John Amitrano, Johnny Rat, Jim Torrey.

THE PROBERS
"Waste Of My Time" (2:21)
(Mendes, Porro, Probers; Probermusic © 1983)

Rick Mendes, Vocals; Manny Vincente, Vocals; J. D. Porro, Guitar; Bill Kramer, Bass, Vocals; Jay Fernandes, Keyboards, Vocals; Steve Sherman, Drums; Jim Basupra, Guitar, Vocals.

Engineered and Mixed by Dave Correia at Celebration Sounds.

BIG WORLD
"Something Special" (3:15)
(Big World; © 1983)

Shawn Devlin, Drums; Denny Dwyar, Bass; James Slik, Guitars; Bid "John" Morocco, Vocals.

Guest Keyboards and Back-up Vocals — Mary B. C.; Recorded at Star Trek Studios; Special Thanks to Victor World.

THE THREATS
"Dream Girl" (3:32)
(D. Landry, J. Silva; © 1983)

Dean Landry, Rhythm Guitar, Lead Vocals; Dave Gasper, Lead Guitar; Bruce Davenport, Bass Guitar, Vocals; Joe Silva, Drums, Vocals.

Recorded and Mixed at Star Trak Studios; Special Thanks to Dave and Jim.

ED TABELA
"Right Or Wrong" (2:15)
(Ed Tabela, Bryant Montiro; © 1983)

Ed Tabela, Lead and Back-up Vocals; Mark Cutler, Lead Guitar, Back-up Vocals; Emerson Torrey, Guitar, Back-up Vocals; Jimi Berger, Bass Guitar; Rene Blais, Drums; Scott Phillip, Piano.

Produced by Ed Tabela; Mixed and Engineered by Russ Martin; Recorded at Viscount Studios; In Remembrance of: Milk 'n Cookies, the original Mott the hoople, and Richard Penniman.

MIKE VIOLA ALLIANCE
"All The Time, All The While" (2:57)
(Mike Viola; © 1982)

Mike Viola, Lead Guitar, Lead Vocals; Scott Bradley, Lead Guitar, Backing Vocals; Ward Clifford, Bass Guitar, Backing Vocals; Paul Hutchinson, Drums, Backing Vocals; Larry Viola, Keyboards.

Recorded at Silver Lake Studios; Engineered by Dinky Dawson; Special Thanks to Dave Viola and the Road Crew, Dinky and Nancy, Joe Casey, Randy, and Carlos.

OUTRAGE
"Candy Store" (3:00)
(Scott Marshall, Paul Dutra; © 1982)

Paul Dutra, Lead Vocals; Daryl Guglielmi, Guitar; Scott Marshall, Guitar, Vocals; Bobby Myron, Drums; Darryl Pope, Bass, Vocals.

Produced by Outrage; Co-Produced by Bob Dunning; Recorded at Star Trak Studios; Engineered by Jack Remetta and Mike Kowan.

SIDE 1

HI-BEAMS
"Live In Shadows" (3:35)
(D. Lilli, L. Lilli; © 1982)

Margie Olerio, Vocals; Lou Lilli, Guitar, Vocals; Debra Lilli, Bass, Vocals; Matt Olerio, Drums.

Recorded at Synchro Sound by Tom Moore; Mixed at Synchro Sound by Walter Turbitt; Produced by Hi-Beams; Special Thanks to Paul Martin.

THE DETECTIVES
"Can't Remember Her Name" (2:58)
(Dik-Lik Music; L. Michael Dickson; © 1983)

L. Michael Dickson; Vocals; Justin Jordan, Guitars; Neil Starling, Guitars; Larry Gallagher, Bass; Mark Rodricks, Drums.

Produced by Justin Jordan; Recorded at Star Trak Studios; Special Thanks to Brendan "Blues" Keefe.

SOME RED
"She Snickers Euphoric Barf" (2:54)
(J. Housley, K. Dambruch; © 1983)

John Housley, Guitar; Kevin Dambruch, Guitar; Brian Van Gyzen, Bass; Eric Ingraham, Drums; Donna Oleon, Vocals.

Special Thanks to Star Trek and Boomer.

PARALLEL 5th
"Carrots and Peas" (3:23)
(R. Kalberer, J. McGrath; © 1981)

Robert Kalberer, Guitar; James McGrath, Vocals; Scott Seaback, Drums; Gary Vetter, Piano; Bill English, Bass.

Produced by Robert Kalberer; Recorded at Ivy Lane Studios.

GARY SHANE AND THE DETOUR
"Middle of the Night" (3:56)
(Two Rivers Publishing, ASCAP; © 1983)

Gary Shane, Guitar, Lead Vocals; Steven Seib, Lead Guitar, Vocals; Skip Langston Smith, Bass, Vocals; Carl Bergman, Drums, Vocals.

Produced by Gary Shane and Ed Buckingham; Engineered by Ed Buckingham at Sanctuary Studios; Management, Alan Rotberg.

RASH OF STABBINGS
"I Kill With Warning" (2:43)
(Rash of Stabbings; Samhain Music; © 1983)

Carlotta Christy, Rhythm Guitar, Lead Vocals; Bob Hymers, Lead Guitar, Back-up Vocals; Kari Fidrych, Bass; Skip Powers, Drums.

Produced by Rash of Stabbings; Engineered by Jack Remetta; Recorded at Star Trak Studios.

Executive Producer: RANDY HIEN
Executive Producer: BRIAN HIEN

Special Thanks to Carl Sugarman for his time, dedication, and inspiration of Rhode Island's original music happening.

Mastering: Greg Calbi at Sterling Sound
Cover: Susan Costa
Photography: White Ant Productions

Thank You:
Jean Hien (Keep the brownies comin'!), Arnold Hahn, Mike (Keebla) Bocuras, Hecta Guitar, Tom Woodcock, Tucker, Paula Giusti, Scott Hien, Paul Izzo, Nonni, Blair Sharp, Wendy Wilson, John Housley, Dal's Music, Ralph Palmer, Mike and Stu, Jimmy Powers, Jack McGee, Tom Clancy, Mike Prusko, Mike Harrington, Tony Lucca, WBRU, Head, Boris, *The New Paper*, Rick Shorb, C & M Sound, Rich Lupo, Michael Silvestro, Hobbib, Tony Guerra and Family, Orlando Andreoni, "The Rat" of Boston, Star Trak Studios, The Living Room Crew, Lauren and Cherlie.

Thanks to all of The Living Room customers for supporting Providence's original music.

THE LIVING ROOM 273 Promenade Street, Providence, Rhode Island 02908
(401) 521-2520

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Big Bubble Records
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101-A:101-1

NICOLAE FIERARU

ţambal

PETRE MIHALCEA

acordeon





ELECTRECORD

STEREO
MONO

NICOLAE FIERARU – țambal

PETRE MIHALCEA – acordeon

1. HORĂ DE ASCULTARE (2'13")
2. CÎNTEC DE NUNTĂ (3'13")
3. SÎRBĂ DE LA BOSANCI (2'08")
4. PATRU BOI LEAGĂNĂ CARUL (2'41")
5. BREAZĂ DE LA MICȘUNEȘTI (1'47")
6. CÎNTECUL MIRESEI (3'30")
7. CA LA DOMAȘNEA (1'50")
8. BRÎUL DE LA DOMNEȘTI (2'30")
9. DE DRAGOSTE CA PE ARGEȘ (3'02")
10. HORĂ DE MÎNĂ A PITEȘTENILOR (2'18")
11. CÎNTEC DE DEAL (2'28")
12. BRÎUL PE OPT (2'02")
13. SÎRBĂ DE LA CÎMPULUNG (2'20")
14. BREAZĂ DIN ARGEȘ (2'31")

STM-EPE 01431

Orchestra Radu Simion

Maestru de sunet: Theodor Negrescu
Redactor: Stela Nachi

STM-EPE 01431 MADE IN ROMANIA N.[illegible] Foto: N.c. Mihăilescu Tiparul I.P. Sibiu Lei 26



STM-EPE 0830

Mă dusei la vie mea largă
Mai neicuță, mai garjene
Balada lui Carbea
Briu pe șase ca la măscel
Păsărică de sub nari
Hora lăutarilor
Pasărea și pitulicu
De dal
Dainâ transilvăneană
Horă de la Medgidia
Leliță floare
Horă de la Popești
Breaza fetelar



STM-EPE 01054

Horă lăutărească
Sîrbă de la Făgădău
Hora nuntașilor
Cadineasca
Cîntec de ascultare
Cîntec de petrecere din Teaca
Hora lui Vișan
Sîrbă
Dunăre, apă zglobie
La culesul viilor
Pune masa, soacră mare
[illegible]asră-l tinerețea



STM-EPE 01218

Cîntecul flenuței
Jocul „Trei păreste"
Cîntec de dragoste de la Isloz
Sîrbă de la Babadag
Hora dinspre ziuă
Cîntec bătrînesc
Sîrbă dobrogeană
Păsărică cenușie
Brîul de la Isar
Horă de dimineață
Sîrbă de la Lehliu
Horă din Teiș
Cîntec de dragoste din Teiearman



STM-EPE 01286

Cîntec de dragoste și horă de la Iearderi
Supărat am fost de mic
Horă de la Cobia
Briu de la Carbii Mari
Sîrbă de la Pribateni
Sîrbă și Brează de la Hulubești
Cînd e omul supărat
Hora la trei de la Titu
Sîrbă de la Arsuri
Horă de la Dîrmănești

STM-EPE 01431



BEETHOVEN EDITION

Deutsche Grammophon

9 Symphonien

Wiener Philharmoniker · Karl Böhm



1770-1827

Deutsche Grammophon

LUDWIG VAN BEETHOVEN

9 SYMPHONIEN

Wiener Philharmoniker · Karl Böhm



BEETHOVEN-EDITION

GEDENKAUSGABE ZUM 150. TODESTAG DES KOMPONISTEN

COMMEMORATIVE EDITION ON THE 150th ANNIVERSARY OF THE COMPOSER'S DEATH

EDITION COMMÉMORATIVE DU 150e ANNIVERSAIRE DE LA MORT DU COMPOSITEUR



BOX COVER:
DAS K. K. HOFTHEATER NÄCHST DEM KÄRNTNERTOR IN WIEN
THE IMPERIAL COURT THEATRE BY THE KÄRNTNERTOR IN VIENNA
LE K. K. HOFTHEATER PRÈS DU KÄRNTNERTOR A VIENNE
HISTORISCHES MUSEUM DER STADT WIEN

BARRY BIGGS



INCL.
LOVE COME DOWN
REFLECTIONS OF
MY LIFE

COMING DOWN WITH LOVE

BARRY BIGGS

STEREO 205.671

ariola

DANCE

SIDE 1

1. LOVE COME DOWN 4'00 (KASHIF)
2. YOU'RE ALWAYS ON MY MIND 4'45 (J. EDWARDS)
3. ONE OF THE POOREST PEOPLE 3'58 (T.A. BROWN)
4. FOR THE LOVE OF YOU 4'39 (ISLEY BROTHERS)
5. JUST AN ILLUSION 4'16 (STEVE JOLLEY, T. SWAIN, LEE JOHN, A. INGRAM)

SIDE 2

1. REFLECTIONS OF MY LIFE 3'33 (CAMPBELL, McALEESE)
2. YOUR BODY'S HERE WITH ME 4'14 (B. SIGLER, J. SIGLER, C. GILBERT)
3. STOP LOOK LISTEN 3'00 (T. BELL, L. CREED)
4. GIRL I REALLY LOVE YOU 3'33 (BARRY BIGGS)
5. YOU TOOK YOUR LOVE AWAY 3'11 (I. LINDO)
6. LOVE COME DOWN 2'05 (DUB VERSION) (KASHIF)

DRUMS - MICKEY "BOO" RICHARDS
BASS - DERRICK BARNETT
RHYTHM GUITAR - WILLIE LINDO, WAYNE ARMOND, G. CHUNG
LEAD GUITAR - WILLIE LINDO
ACOUSTIC PIANO - ROBBIE LYN
ELECTRIC PIANO - ROBBIE LYN
ORGAN - ROBBIE LYN; ALLAH
SYNTHESIZER - ROBBIE LYN, F. WAUL
TROMBONE - NAMBO ROBINSON
TRUMPET - DAVID MADDEN
SAX - DEAN FRASER
PERCUSSIONS - STICKY
BACKING VOCALS - KEN BOOTHE, B.B. SEATON, J.C. LODGE, DEAN FRASER, G. CHUNG, BARRY BIGGS, JOHN ALEXANDER, FRANKIE WAUL

"LOVE COME DOWN" AND "JUST AN ILLUSION" PRODUCED AND ARRANGED BY FRANKLYN WAUL AND BARRY BIGGS

ALL INSTRUMENTS ON "LOVE COME DOWN" PLAYED BY F. WAUL (BUBBLA)

RECORDED AND MIXED AT DYNAMIC SOUNDS STUDIOS, KINGSTON, JAMAICA.

ENGINEERED BY GEOFFREY CHUNG.
MIXED BY GEOFFREY CHUNG AND BARRY BIGGS.

PRODUCED AND ARRANGED BY BARRY BIGGS
A BIGLOU PRODUCTION

℗ 1983 CONTROLLED BY DANCE RECORDS, A DIVISION OF THE COMPANY B.V.

SPECIAL THANKS TO RUDDY THOMAS WHO IS ALONG WITH BARRY BIGGS ON "REFLECTIONS".

COVER DESIGN: MYOSOTIS - BAARN

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COMING DOWN WITH LOVE

DISTRIBUTED BY V.P. RECORDS, JAMAICA, N.Y. 11432 • JACKET MADE IN CANADA



7/24/12
GOODIE DECKER RECORDS
$ 1.00



Coco Kallis



Paul Miller



David "Crow" Levine



Tim Glasgow



"Fat Gary" Lotspeich

Side One

1. New England Song (3:58)*
   (C. Kallis) Figtree Music/Sesac
2. Everybody's Talking 'Bout Cowboys (3:00)
   (C. Kallis & P. Miller) Little Face Music/Sesac
3. How Long (3:18)*
   (C. Kallis) Little Face Music/Sesac
4. Makin' Sense of It All (2:41)*
   (P. Miller) Little Face Music/Sesac
5. The Ballad of Old King Kong (3:29)
   (D. Levine) © D. Levine, 1981

Side Two

1. Sailin' Jim (4:27)*
   (C. Kallis & S. Locke) Little Face Music/Sesac
2. Spring Fever (2:41)
   (P. Miller) Little Face Music/Sesac
3. I Don't See Me (4:21)
   (D. Levine) © D. Levine, 1981
4. I Can't Remember (what went wrong) (3:14)
   (P. Miller) Figtree Music/Sesac
5. Worry (2:42)
   (C. Kallis & P. Miller) Figtree Music/Sesac

The Lonesome Road Band:

Coco Kallis—lead and harmony vocals
Paul Miller—lead & harmony vocals, drums, acoustic guitar, percussion
David "Crow" Levine—electric guitars
Tim Glasgow—pedal steel guitar, acoustic guitar
"Fat Gary" Lotspeich—harmony vocals, bass, dobro, accordian

with:

Andy Shapiro—piano
Diana Winn—harmony vocals*
Larry Miller—harmony vocals*
Sergio Torres—jungle noises
The Kongettes: Diana, "Fat Gary," & Coco
arranged by Diana Winn

Thanks to Dick Longfellow of Green Mountain Records, Mike Figlio of MCW Records in Nashville
Special thanks to former LRB members whose ideas live on herein
Thank you to all of our fans and friends who've waited so long...this is for you.



Asker

Photography by Robert Appel (Coco), Connie Keresey (Paul), Bonnie June Lotspeich (Fat Gary), Janice Glasgow (Tim), Richard Howard (Crow)

Engineered by Crow Levine

Produced by Coco & the Lonesome Road Band

Cover Design by The Laughing Bear Associates

Recorded and mixed at Mountainside Studio, Northfield, Vermont, Spring, 1981

© 1981 Green Mountain Records, Inc., Garvey Hill, Northfield, Vermont

GMS 1074

COCO and the Lonesome Road Band

SE-4445 ST

sounds great in STEREO

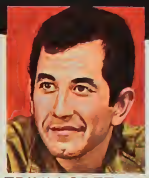
Music from the original sound track/Metro-Goldwyn-Mayer

44¢
PROMO RECORDS

The Dirty Dozen

Music by DeVol

MGM RECORDS



TRINI LOPEZ sings
THE BRAMBLE BUSH

© Metro-Goldwyn-Mayer, Inc. Printed in U.S.A.



THE DIRTY DOZEN are twelve bearded, filthy G.I.s waiting behind barbed wire, prisoners of their own army. Murderers, thieves, rapists—they wait to be sentenced to death, or a life at hard labor. They are the damned of the American army. Suddenly—almost miraculously—they are given a chance for salvation. Their savior is Major Reisman, a tough, sardonic OSS captain. Their mission: Parachute into the heart of a rest camp for German officers just before D-Day. Their chances of survival: One in a million—but the damned don't count.

The film, based on the best-selling World War II novel by E. M. Nathanson, has an all-star cast which includes two Academy Award winners, Lee Marvin and Ernest Borgnine.

In addition to these Academy Award winners the "Dirty Dozen" cast features Charles Bronson, ex-Cleveland Brown football star Jimmy Brown making his acting debut, John Cassavetes, Richard Jaeckel, singer Trini Lopez, who is featured in this album singing *Bramble Bush*, Ralph Meeker, Robert Phillips, Robert Ryan, Telly Savalas, Clint Walker, Robert Webber, and George Kennedy.

THE DIRTY DOZEN is the fourth collaboration between director Robert Aldrich and composer Frank De Vol. They previously worked together on "The Flight Of The Phoenix," "What Ever Happened To Baby Jane?" and "Hush... Hush... Sweet Charlotte." The latter two films won a cumulative total of twelve Academy Award nominations. Two of these Academy Award nominations were picked up by the Frank De Vol music for the motion pictures. De Vol is also widely recognized as one of the foremost arrangers and conductors in popular music, having arranged and conducted for Frank Sinatra and a host of other stars.

THE DIRTY DOZEN is the second collaboration between producer Kenneth Hyman and Robert Aldrich. Hyman was executive producer for the Academy-Award-nominated "What Ever Happened To Baby Jane?" He is rated as one of the motion picture industry's most progressive young producers.

Frank De Vol's music for THE DIRTY DOZEN is expertly tailored to a picture filled with excitement and high adventure. His music is a perfect reflection of the military moods and action of the picture. Melodic themes and tense, terse writing reflect plot development and the personalities of the characters in the film.

SIDE ONE

MAIN TITLE FROM "THE DIRTY DOZEN." (1:28)

BUILDING THE BARRACKS. De Vol's "music-to-build-barracks-by" contains humorous variations on "You're In The Army Now." (2:35)

THE BATTLE BEGINS. The German officers discover that their château is surrounded, and prepare for the seige. (2:38)

GIRLS OF THE EVENING. To reward his men for their hard work, Major Reisman (Lee Marvin) holds a dance for his men and imports a busload of dates from a nearby town. (1:19)

THE DIRTY DOZEN. The most complete version of the film's main theme music. (2:02)

EINSAM. Listening to the radio, The Dirty Dozen hear this pretty German ballad sung by Sibelle Siegfried in a style reminiscent of Marlene Dietrich. Miss Siegfried wrote the lyrics—De Vol the music. (1:55)

MISSION ACCOMPLISHED. The Dirty Dozen accomplish their mission—the destruction of the seemingly impregnable German château. De Vol's hard, harsh, and exciting music underscores the action.

SIDE TWO

BRAMBLE BUSH. The scene is the barracks. The Dirty Dozen sprawl on their bunks while Trini Lopez sings and plays this philosophical song written by Frank De Vol and Mack David. (2:55)

COL. BREED'S FOLLY. Col. Breed (Robert Ryan) orders the removal of The Dirty Dozen's firearms. A bitter scene between Breed and Reisman ensues. (2:22)

THE SHAM BATTLE. Participating in war maneuvers, The Dirty Dozen manages to outsmart and "capture" Col. Breed. A World War II hit, "Don't Sit Under the Apple Tree," is woven into the background music. (3:22)

THE CHATEAU. De Vol provides taut, suspenseful accompaniment as The Dirty Dozen prepare to destroy the château. (3:10)

SWITCH-HITTERS. During the War Games The Dirty Dozen switch their identifying armbands, thereby tricking Col. Breed's forces. (1:45)

FINALE AND END TITLE. Only three of The Dirty Dozen survive the battle for the château. Their feelings and memories are summed up in this final piece of music from the year's most exciting war film. (1:47)

This record has been engineered and manufactured in accordance with standards developed by the Record Industry Association of America, Inc., a non-profit organization dedicated to the betterment of recorded music and literature.

TRINI LOPEZ

In 1964 Trini Lopez emerged from comparative obscurity to become Most Outstanding American Phenomenon of the Year. His success as a recording artist on the Reprise label, as a television personality and stage and nightclub entertainer all over the world boomed him into one of the most important personalities in show business. In THE DIRTY DOZEN Trini makes his screen bow in a strong dramatic role.

Music by Frank De Vol

Album Produced by Jesse Kaye

Published by Leo Feist, Inc. (ASCAP)

Original Sound Tracks:
MGM Studio Sound Department
Engineer for the Record Album: Thorne Nogar
Director of Engineering: Val Valentin

Trini Lopez appears through
the courtesy of Reprise Records

Manufactured by MGM Records Division, Metro-Goldwyn-Mayer Inc. 1350 Avenue of the Americas, New York, N.Y. 10019

MGM RECORDS

PRIME CUTS

PC5

VOLUME 1, ISSUE 12

SIDE C

I DON'T WANT TO GO ON WITH YOU LIKE THAT – Elton John	7:37	132 BPM
JACKIE – Blue Zone U.K.	6:32	136 BPM

SIDE D

GONNA GET TO YOU – Dan Reed Network	6:52	100 BPM
NO PARKING ON THE DANCE FLOOR – Midnight Star	5:44	124 BPM
* XXX-ORCIST XXX-CERPTS – Unknown Deceased ?	0:11	---

* WARNING! May be offensive to some listeners, or invoke demonic possession to hypersensitive dance floor!

The Stanley Brothers
& the Clinch Mountain Boys
VINTAGE YEARS

COLLECTORS CLASSICS LP 17



The Stanley Brothers

Side One

I WORSHIP YOU, recorded Spring 1956, Nashville,Tenn., Carter and Ralph, Bill Lowe (mandolin), Joe Meadows (fiddle), Lightning Chance (bass)

I HEAR MY SAVIOUR CALLING, recorded Fall 1956, Nashville,Tenn., Carter and Ralph, Joe Meadows (fiddle), Jim Williams (mandolin), Gene Meadows (guitar), Lightning Chance (bass)

JUST A LITTLE TALK WITH JESUS, same session

YOU'D BETTER GET RIGHT, same session

LONESOME AND BLUE, same session

WILL HE WAIT A LITTLE LONGER, recorded Spring 1957, Nashville,Tenn., Carter and Ralph, Art Stamper (fiddle), Curley Lambert (mandolin), George Shuffler (bass)

I'M LOST I'LL NEVER FIND THE WAY, same session

LET ME WALK LORD BY YOUR SIDE, same session

Side Two

I'LL NEVER GROW TIRED OF YOU, recorded Summer 1957, Nashville,Tenn., Carter and Ralph, Chubby Anthony (fiddle) , Pee Wee Lambert (mandolin), George Shuffler (bass)

LOVING YOU TOO WELL, same session

IF THAT'S THE WAY YOU FEEL, recorded November 1957, Carter and Ralph, Bill Napier (mandolin), Benny Martin (fiddle), Howdy Forrester (fiddle), Curley Lambert (bass)

A LIFE OF SORROW, same session

I'D RATHER BE FORGOTTEN, same session

DAYBREAK IN DIXIE, same session

LITTLE MAGGIE, recording date, place, and personnel unknown

NO SCHOOL BUS IN HEAVEN, recording date unknown, Radio Station WCYB, Bristol, Tenn., Carter and Ralph, Bill Napier (mandolin), Ralph Mayo (fiddle), George Shuffler (bass)

COLLECTORS CLASSICS 17

THE BERT SEAGER
JAZZ QUINTET

Because They Can



featuring

GEORGE GARZONE

and

TIM HAGANS



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Available on Compact Disc and Cassette

Side One:

Minor Surgery

You Don't Know What Love Is

Annette's New Skates

Side Two:

Tim's Whim (With Vim)

Ground Zero

Coming and Going

(Michael George Seager,
Born April 27, 1987)
(James P. Mosher,
February 21, 1938–May 5, 1987)



This album is dedicated to the memory of Jimmy Mosher, a great musician, and an irreplaceable friend, who will always be my ideal of the soulful melodic jazz improviser.

Bert Seager



Special Thanks to:

Suzanne Davis:
my wife, whose love and music has continued to inspire me, and whose creativity made the birth of our son Michael possible.

Cathy Jacobson:
at Antilles, whose leadership and good taste made this record possible.

George Booth:
front cover dog, an original

Janet Stearns:
band photograph

Kathy Stern:
album jacket design and layout

Ed Goodreau:
recording engineer

Tim, George, Dan, and Joe:
the band of my dreams, who continue to make this, by far, the most exhilarating musical experience of my life.



Recorded July 26 and 27, 1987, at Blue Jay Recording Studio, Carlisle, Massachusetts.

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THE RITCHIE FAMILY
LIFE IS MUSIC



MARLIN
MARLIN 2200

Life Is Music Lady Luck Long Distance Romance Disco Blues Liberty Super Lover




The Boys from Indiana
AN AMERICAN HERITAGE
A tribute to the pioneers of bluegrass music
Old Heritage Records

The Boys from Indiana

AN AMERICAN HERITAGE

A tribute to the pioneers of bluegrass music

Portions of the following Musical selections appear on . . .

SIDE ONE
(Time 9:05)

Blue Moon of Kentucky
Uncle pen
White Dove
Foggy Mountain Breakdown
Salty Dog Blues
Martha White Theme
The Ballad of Jed Clampett

Portions of the following Musical selections appear on . . .

SIDE TWO
(Time 10:25)

Love Letters In The Sand
Twenty Twenty Vision
Fair And Tender Ladies
I Know You're Married
Are You Missing Me
They Were Walking My Lord (Up Calvary's Hill)
Blue Moon Of Kentucky
Watermelon Hanging On The Vine

All selections BMI

The Boys From Indiana
Musicians . . . .

Jerry Holt	Bass	Singing	Lead, Tenor
Tom Holt	Mandolin	Singing	Baritone, Lead
Aubrey Holt	Guitar	Singing	Lead, Tenor, High baritone
Harley Gobbard	Dobro	Singing	Boss, Baritone
Rodney Cose	Banjo		
Bill Thomas	Fiddle		

Recorded at . . . . . Electric Arts Studio, Madisonville, Ky October, 1979
Recording and Mixing Engineer . . . . . Steve Chandler
Arranged and Produced by . . . . . Aubrey Holt
Cover Design by . . . . . Gene Doyle, Lexington, Ky
Special thanks to Stone Photography, John Sullivan, Gary Burtrum, and "Duke" Jones

Old Heritage Records
Box 193 Sunman, Indiana 47041

Tulipland Publishing
Box 193 Sunman, Indiana 47041

Mountain music, . . . Hillbilly music, . . . "Down home" music, . . . or whatever, . . . call it what you like, but Bluegrass Music is still the truest form of American music.

Maybe at one time it was limited to the rural mountain areas that it was rooted from, but those days are gone forever. Bluegrass is here to stay friend!

This so-called "Down Home" music has been presented to America from a make-shift stage on a flat-bed truck in some hidden valley . . . to the graceful stages of the Grand Ole Opry and Carnegie Hall. The Folk Music craze of the early 1960's introduced a form of bluegrass to the college crowd. And today's bluegrass audience is not just made up of "down home" folks . . . but some of the best educated people in America as well.

This album is just what the title says . . . a tribute to the pioneers of our bluegrass music. As the narration states, "They laid the groundwork in the days before interstate highways and air-conditioned buses." I wonder how many bands today would travel hundreds of hot, dusty miles between shows, cramped in the confines of a car . . . eating and sleeping only sparingly . . . not knowing if you would even make expenses in the next town. In my opinion . . . not very many at all.

This tribute is The Boys From Indiana's way of showing their respect and admiration for the early pioneers of their music. They travelled some of the hot dusty miles as sidemen for some of the bands, so they know it wasn't easy. And, although they have named just a few, the list of names of those who helped create and carry on this music could go on . . . and on . . . and on.

Unlike other fields of music, you don't become a star in bluegrass music overnight. You have to "dig" at it and feel every note that is sang or played. You can't "fake it" as they say. Most bluegrass fans are "pickers" themselves, so forget about fooling anyone. That is why bluegrass fans are, in my opinion, the most loyal fans in the world.

To the bluegrass fan we hope this tribue brings back some memories . . . and to those who aren't fans yet . . . we hope this enlightens you and introduces you to a form of music that is truly . . . American.

Sincerely,

Aubrey

Aubrey Holt



Did You Forget God Today

BOYS FROM INDIANA

THE BOYS FROM INDIANA

"Did You Forget God Today"

The Boys From Indiana have taken many a "gospel break" onstage throughout the years, thrilling many an audience with their joyful delivery of this form of music. It is fitting that they now devote their love of gospel music to this fine album. They cherish the old familiar words and soulful melodies that sprang from humble homes and hearts, and perform them with warmth and conviction. They, too, have cherished memories of the gospel experience, such as standing in the rain along a country road, waiting for the bus that would take them to a country church. They've written new words, to new songs (seven, in this album), about the feelings and convictions shared in that old congregation, and others like it.

You can almost see inside the stained glass windows when Aubrey Holt implores with nostalgia, "Teach Me Of Jesus Country Preacher." Outside of church, Aubrey views the blessings of an ordinary day and gently asks, in the album's title song, "Did You Forget God Today?" Tom Holt's "I Must Walk Through The Valley" reveals the taut balances of humility and hope that measure a man's steps along the road of Glory--speaks to man's resignation to earthly strife and his eternal hope that "the good overweighs the bad." Tom then looks to The Book Of Revelations in the Holy Bible to tell us "Jesus Walks Along With Me"--a spirited reminder that man need not walk this road alone. And The Boys sing Aubrey's "Get Right With God", a reminder placed by mortal man on a sign along a liberal highway near their home town.

Fiddler Billy Thomas, whose personal joy in the Gospel stays contagious, lends heartfelt accompaniment to these uplifting tunes. Rodney Case delivers his banjo playing in a style that rings true to their message. The voices of brothers Aubrey, Jerry, and Tom Holt, and their Uncle Harley Gabbard blend skilfully into terse trios and jubilant quartets, rounded out with Jerry's bass playing and Harley's dobro, that express both strongly and subtly, their own reverence for the Gospel. They bring to this album not only that resounding reverence, but their God-given talents--talents revered by fans and fellow performers in the field of Bluegrass.

The Bible speaks of "many fields but few labourers." To The Boys From Indiana, this gospel album has been a labour of love. And they wish to dedicate it to their fans--and fellow labourers. I wish them--a blessed harvest.

Judith A. Feller
Tulipland Publishing



Old Heritage Records

Jacket Made in Canada

SIDE ONE

1. SATISFIED 3:08
(M. Carson) Acuff-Rose Publishing, BMI
2. WALK THROUGH THE VALLEY 3:30
(Tom Holt) Tulipland Publishing, BMI
3. TEACH ME OF JESUS 2:26
(Aubrey Holt) Tulipland Publishing, BMI
4. SING SING SING 2:03
(Hank Williams) Acuff-Rose Publishing, BMI
5. MY JESUS WALKS 2:04
(Tom Holt) Tulipland Publishing, BMI

SIDE TWO

1. YES I CRIED 2:33
(Aubrey Holt) Tulipland Publishing, BMI
2. WANDERING SOUL 2:36
(G. Jones-B. Dudley) Starrite Publishing, BMI
3. GET RIGHT WITH GOD 2:25
(Aubrey Holt) Tulipland Publishing, BMI
4. DID YOU FORGET GOD TODAY 2:55
(Aubrey Holt) Tulipland Publishing, BMI
5. WHERE WILL YOU BE 2:29
(Aubrey Holt) Tulipland Publishing, BMI

MUSICIANS

AUBREY HOLT ..... Guitar, Singing Lead, Tenor, High Baritone
HARLEY GABBARD ..... Dobro, Singing Bass
TOM HOLT ..... Mandolin, Singing Lead, Baritone
JERRY HOLT ..... Bass, Singing Lead, Tenor
BILL THOMAS ..... Fiddle
RODNEY CASE ..... Banjo

Recorded at ..... MACH I STUDIO, Central City, KY.
Date Recorded ..... MAY 3, 1981
Recording and Mixing Engineer ..... STEVE CHANDLER
Arranged and Produced by ..... TOM HOLT
Cover arranged by ..... JEWEL STUDIOS Cin., OH

*Special thanks to Steve Chandler and Clyde Brown of Mach I Studios

JRC 88039


SAVOY
SL 14586
"OVER THERE"
the Gospel Expositions
OF BROOKLYN NEW YORK
RECORDED LIVE!

SL 14546

the Gospel Expositions OF BROOKLYN, NEW YORK

"OVER THERE"

The Gospel Expositions as they are known today began June 16, 1971 under the direction of the founder Isaiah (Butch) Heyward. This group of young people evolved from many directions. In the nine years that this choir has been singing, they have as their testimony that only the grace of God has kept them and brought them thus far.

The group originally began at the Institutional C.O.G.I.C. as a young adult singing choir. They were honary dubbed "The Emanon Community Choir". This unusual title is merely the words "No Name" spelled backwards. They later become the C.E. Williams Youth Ensemble of the Institutional C.O.G.I.C., after the Pastor Bishop C.E. Williams. Finally Bro. Heyward said the group shall be called the "Gospel Expositions" and it was so, even until now.

Throughout the years at Institutional many musicians have lent their talents to the choir, such as the renowned singer, writer and composer John Hason, also the musical genius of the keyboard, Alfred White and others. But through it all God has continually blessed this choir through the musical genius of Bro. Butch Heyward, who writes all of their songs, and has been doing so from the beginning. God has truly smiled on this choir making them a blessing to millions of young people everywhere they go. The abundance of talent and musical ingenuity that this choir has is unsurpassed by few.

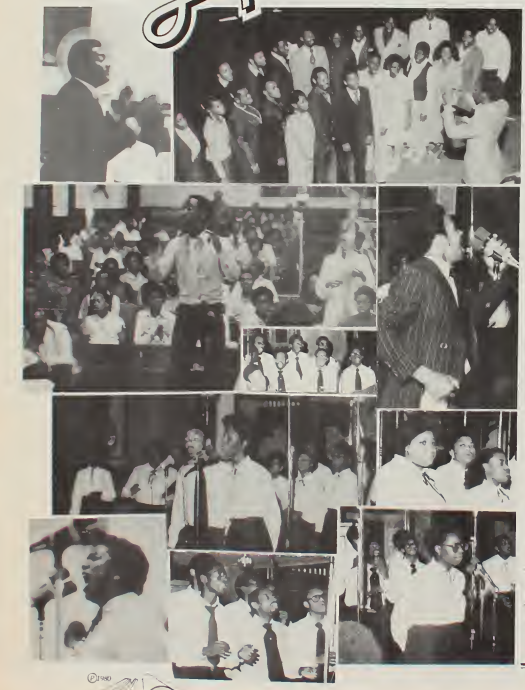
To God be the glory for the things he has done. It is the goal and aspiration of the Gospel Expositions to be "Used in His Service."

Tribute to Gospel Expositions:

In this tumultuous, trying time of world chaos, the messages in these songs are vividly alive, electrifying, exacting, all inspiring. When the Gospel Expositions say, "Pray." Why? Because Terry Hardman says, "He's coming back again, surely!" If man did not believe, as Gail Graham sings, "There will be a brighter day." We among creatures would be most miserable. Then the choir with the exciting voice of Miss Graham says thats why, "I'm so glad I found Jesus, just in time." Then the soul rending voice of Doreen Figueroa answers with conviction, that since I've found him, "He's never left me alone." By this time the audience, caught up in the stillating, excitement of the song, picks up the refrain, shouting heartily, "No through sickness and pain." "No through the wind and rain". "No" etc. Inviting everyone to take courage in the fact that one day we're going to be with the Lord, "Over there" where we'll be together in peace and harmony, says soulful Doreen. Then the smoothly blended, melodic voices of Xavier Napper and Terry Hardman let us know that, "You and I can make it" to the place where we will sing and shout, and the forcefully driving voice of Angie Smith says, "Everybody praise the Lord."

Once again the uniquely prolific Gospel composer, Butch Heywards gift for uniting songs with dynamic messages, come to the forefront. And the free spirit of Elder and Sis. Carl Williams come through in this expressive youthful group that sing with the zeal and exuberance that could only come from being young at heart and dedicated vessels for the master. Thus adding another great to the many hits of the great Institutional Church of God in Christ.

Tina Gates



SIDE A

Over There *(5:26)* — Soloist: Doreen Figueroa
Saygos Music, Inc. (BMI) — I.A. (Butch) Heyward, Jr.

You And I Can Make It *(5:22)* — Soloists: Xavier Napper-Terri Hardman
Saygos Music, Inc. (BMI) — I.A. (Butch) Heyward, Jr.

Hold Out *(3:40)* — Soloist: Gail Graham
Saygos Music, Inc. (BMI) — I.A. (Butch) Heyward, Jr.

Nothing Shall Separate Me *(4:00)* — Soloist: Angie Smith
Saygos Music, Inc. (BMI) — I.A. (Butch) Heyward, Jr.

He's Coming Back Again *(5:00)* — Soloist: Terri Hardman
Saygos Music, Inc. (BMI) — I.A. (Butch) Heyward, Jr

SIDE B

Praise The Lord Everybody *(3:26)* — Soloist: Angie Smith
Saygos Music, Inc. (BMI) — I.A. (Butch) Heyward, Jr.

He's Never Left Me Alone *(5:48)* — Soloist: Doreen Figueroa
Saygos Music, Inc. (BMI) — I.A. (Butch) Heyward, Jr.

Just In Time *(4:02)* — Soloist: Gail Graham
Saygos Music, Inc. (BMI) — I.A. (Butch) Heyward, Jr. M. Wilkerson

Heaven Is The Place *(3:53)* — Soloist: Xavier Napper
Saygos Music, Inc. (BMI) — I.A. (Butch) Heyward, Jr

Pray *(5:03)*
Saygos Music, Inc. (BMI) — I.A. (Butch) Heyward, Jr



RECORDED LIVE AT THE INSTITUTIONAL CHURCH OF GOD IN CHRIST, BROOKLYN, N.Y.

ALBUM PHOTOGRAPHY & DESIGN—
Raymond Woolard-Woolard Jordan Creative Designers, New York

℗ 1980 SAVOY RECORDS, INC., P.O. BOX 279, ELIZABETH, N.J. 07207
PRODUCER / MILTON BIGGHAM
EXECUTIVE PRODUCER / FRED MENDELSOHN

the Everly Brothers



0 422-826142-1 6

Side 1:

AMANDA RUTH
(T. Kinman/C. Kinman)

I KNOW LOVE
(B. Neery/J. Photoglo)

BORN YESTERDAY
(D. Everly)

THESE SHOES
(L. Lee/J. Gain)

ARMS OF MARY
(I. Sutherland)

THAT UNCERTAIN FEELING
(S. Gould)

Side 2:

THINKIN' 'BOUT YOU
(G. Henley/D. Burnette)

WHY WORRY
(M. Knopfler)

ABANDONED LOVE
(B. Dylan)

DON'T SAY GOODNIGHT
(B. Neery/J. Photoglo)

ALWAYS DRIVE A CADILLAC
(L. Raspberry)

Produced by DAVE EDMUNDS

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Also available on cassette (826 142-4 M-1) and compact disc (826 142-2 M-1)

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PolyGram Records

mercury

AMANDA RUTH

(T. Kinman/C. Kinman)
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Amanda, Amanda Ruth.
Amanda, Amanda Ruth.

We read the paper and we pick the show
I'd meet her there but my watch was slow
She came early and I came late.
We never met. It was a hell of a date.

Amanda, Amanda Ruth.
Amanda, Amanda Ruth.

The way we met, she was a friend of a friend
They needed money and I had it to lend.
She had five; she wanted ten.
I gave her all my money so I got none to spend.

Amanda, Amanda Ruth
Amanda, Amanda Ruth.

She burns her biscuits and her gravy is strange,
Can't fry a chicken in a micro-wave range.
Her salt's tasty, her sugar's sweet;
No she can't cook but she's got something to eat.

Amanda, Amanda Ruth.
Amanda, Amanda Ruth.

I KNOW LOVE

(Bi Nearn/T. Photoglo)
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I've been so many kinds of crazy
out on the street every day,
just tryin' to keep what I got before they take it away.
And when I had me a woman,
I tried to keep her up on a shelf.
As soon as I looked away she ran to somebody else.

I know love,
I know love.
Every time I try to hold on,
it's gone.
I know love.

I remember my daddy
tellin' me the ways of the world.
He said: "Son you're a fool if you try to own that sweet little girl and keep her there beside you.
Don't you use no lock and key
because a prisoner of love has only got to be free."

I know love,
I know love.
Every time I try to hold on,
it's gone.
I know love.

Love is like the roses:
it can last through the sun and the rain.
But don't you try to hold it:
the thorns will cause you pain.

I know love,
I know love.
Every time I try to hold on,
it's gone.
I know love.

Please join
EVERLY BROTHERS INTERNATIONAL
P.O. Box 481
2800 AL GOUDA
Holland

BORN YESTERDAY

(D. Everly)
Copyright © 1985 Tropichord Music Inc. (BMI)

Living in a city where the walls have ears,
people judge you by the words they hear,
shake their heads while they chew your name,
and then they write it on a wall.

People see you and they turn their heads,
whisper words you might have said,
Point to a spot where you may have bled,
Then they write in on a wall

He lost his mind today.
She threw his clothes away.
A love they thought would last
just flew away.

She lost her mind today.
He threw her ring away.
They act as if they were
born yesterday.

And I wonder whose heart hurts the worst,
and who knows whose heart was broke first.

No one gives them the love they need
or helps them through their time of grief.
After all, it could be you or me,
we're just human after all.

He lost his mind today.
She threw his clothes away.
A love they thought would last
just flew away.

She lost her mind today.
He threw her ring away.
They act as if they were
born yesterday.

And I wonder whose heart hurts the worst,
and who knows whose heart was broke first.

They lost their minds today.
They threw their love away.
They act as if they were
born yesterday.

They lost their love today
They threw it all away.

THESE SHOES

(L. Lee/J. Coin)
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I need to buy me some new shoes
'cause I've been walkin' off the blues
My soles are comin' all apart;
they're lookin' just like my old heart.

People think that my luck's down
'cause I just walk the streets of town.
But I'll be steppin' high real soon,
about the time I'm over you,
and you will be the first to know
'cause I'm sending you these worn-out shoes.

These shoes are all you're gonna see;
these shoes will be the last of me,
these shoes, they help me walk away.
There's nothing left to say
I'll say it all to you with these worn-out shoes

Since I've been out here on my own,
I've never felt so all alone
I walked for days and thought of you,
I sat for hours and drank a few.
So you'll know all you put me through,
I'm sending you these worn-out shoes

Chorus

I'm sending you a real surprise
I bet you won't believe your eyes...

Chorus

ARMS OF MARY

(I. Sutherland)
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The lights shine down the valley,
the wind blows up the alley
Oh, how I wish I was
lying in the arms of Mary

She took the pains of boyhood
and turned them into feelgood
Oh, how I wish I was
lying in the arms of Mary

Chorus

Mary was the girl
who taught me
all I had to know
She put me right
on my first mistake
Summer wasn't gone
when I'd learned
all she had to show
She really gave all
a boy could take.

So now when I feel lonely,
still looking for the one and only
That's when I wish I was
lying in the arms of Mary

Repeat chorus

THAT UNCERTAIN FEELING

(S. Gould)
Copyright © 1985 Polar Union Ltd. (PRS)

That uncertain feeling that's with me today
walked into my life and tempted me away.
You know I'm not free now
and I'm ashamed to say
that uncertain feeling is a game we have to play.

That uncertain feeling is still on my mind
We're worlds apart now you say we're two of a kind,
both searching for paradise,
that we lost along the way
that uncertain feeling only two can play,
that uncertain feeling, gotta drive it away

Who knows where the road will lead us,
and when tomorrow comes
all that matters is you believe
in what you're doing, not what you've done
I know that I'll be hurting someone
while we're having fun.
So if you don't mind I'll be leaving soon:
got a lot to catch up, got a lot to do with

That uncertain feeling .. won't leave me alone.
We're out having good times when I'm needed back at home.
You know that I want you
but I'm ashamed to say
that uncertain feeling only two can play,
that uncertain feeling, gotta drive it away,
that uncertain feeling only two can play.

Produced by Dave Edmunds

Engineered by Carey Taylor

Recorded and mixed at Maison Rouge Studios London, England

Additional Recording at The Record Plant Los Angeles, Calif

Assistant engineer: Clive Taylor

Mastered at Masterdisk, New York City by Howie Weinberg

Album Design: George Corsillo

Art Direction: Bill Levy

826 142-1

Musicians

Pete Wingfield - keyboards
Albert Lee - guitars
Phil Cranham - bass
Larrie Londin - drums
Phil Donnelly - guitars
Liam O'Flynn - Irish pipes and tin whistle on Abandoned Love

THINKIN' 'BOUT YOU

(L. Henley/B. Burnette)
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This whole thing is out of hand;
this old heart is off again,
acting crazy - runnin' blind,
makin' changes one more time

Chorus

You make a man get to thinkin'
'bout what he's gonna do,
stoppin' something old,
startin' something new.
Hello love - goodbye blues,
all I think about's thinkin' 'bout you,
thinkin' 'bout you.

In my mind - in my dreams,
feels so natural to me.
Maybe love - I don't know,
it's close enough, so here I go.

WHY WORRY

(M. Knopfler)
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Baby, I see this world has made you sad.
Some people can be bad
the things they do, the things they say.
But, baby, I'll wipe away those bitter tears,
I'll chase away those restless fears
that turn your blue skies into grey.

Why worry, there should be laughter after pain,
there should be sunshine after rain
These things have always been the same,
so why worry now

Baby, when I get down I turn to you,
and you make sense of what I do.
I know it isn't hard to say
but, baby, just when this world seems mean and cold,
our love comes shining red and gold,
and all the rest is by the way

Why worry, there should be laughter after pain,
there should be sunshine after rain
These things have always been the same,
so why worry now

ABANDONED LOVE

(B. Dylan)
Copyright © 1975 1976 Rams Horn Music (ASCAP)

I can see the turning of the key:
I've been deceived by the clown inside of me.
I thought that he was righteous but he's afraid;
but something's telling me
I wear the ball and chain

My patron saint is fighting with a ghost:
he's always off somewhere when I need him most
The Spanish moon is rising on the hill,
but my heart is telling me
I love you still

Everybody's wearing a disguise
to hide what they've got left behind their eyes.
But me I can't cover what I am
wherever the children go
I'll follow them

I march in the parade of liberty,
but as long as I love you I'm not free
How long must I suffer such abuse
won't you let me see your smile
before I turn you loose

We sat in an empty theatre and we kissed.
I asked you please to cross me off your list
My head tells me it's time to make a change,
but my heart is telling me
I love you but you're strange.

So one more time at midnight near the wall,
take off your heavy make-up and your shawl
Won't you come down from the thrones of
where you sit?
Let me feel your love one more time
before I abandon it.

I come back to the town from the flaming moon.
I see you in the street; I begin to swoon
I love to see you dressed before the mirror
Won't you let me in your room one time
before I finally disappear.

DON'T SAY GOODNIGHT

*(B. Neary/J. Photoglo)

Fifteen years come December:
we were so young, do you still remember
When I fell in love with you?
And like an older brother would do
I'd be tellin' you things like
don't go walkin' past midnight,
don't wear those sweaters that fit so tight
unless you're alone here with me
That's the way I always want it to be.

Don't say goodnight.
You know I never want to let you go.
Don't say goodnight.
Oh baby, hold me close and don't say no

One more hour, if we could;
you make me feel so good.
Say it's all right.
Darlin', don't say goodnight.

Your daddy said he'd disown you.
He'd get so nervous every time I'd phone you
I tried to make him understand
you were a woman then, and I was your man.
I'd be tellin' him things like
I swear that I'll always love her,
I'd break my back to keep a roof above her.
Then he'd say it's time for you to go in.
Oh baby, I'd just want to kiss you again.

Don't say goodnight
You know I never want to let you go.
Don't say goodnight.
Oh baby, hold me close and don't say no.

One more hour, if we could;
You make me feel so good.
Say it's all right.
Darlin', don't say goodnight.

ALWAYS DRIVE A CADILLAC

(L. Raspberry)
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It was the senior high-school yearbook,
the class of '63.
I'll never forget the day you gave
your book & pen to me.
It was all talked out and settled
you knew I'd understand
A girl with dreams as big as yours
just had to make some plans.

So I turned to your best picture,
most likely to succeed
The only one in the whole damn book
that didn't show you with me
And it said that you liked inner strength,
so I tried to be true to form,
and I hid my teenaged broken heart,
and instead I signed this poem

Chorus

I hope you always drive a Cadillac,
I hope you always drink champagne
I hope you always shine with the sunshine,
I hope you never have to face the rain
unless the clouds are lined in silver.
May every heart you meet be gold.
May you find the world as kind as you've been told

All the news of you that got back home
was no surprise to me.
You came, you saw, you conquered,
at every turn there were victories
And the men came and the men went,
and some of them might've stayed,
but their dreams weren't silk or linen
and their invitations weren't engraved

At the ten-year class reunion,
they read your personal note
and enlarged your cover photograph
in your full-length sable coat
But the words underneath the picture
were what mattered most to me.
There was something in between the lines
that no one else could see

Chorus

You said "I'll always drive a Cadillac,
I'll always drink champagne
And if you make time while the sun shines,
you can buy your way out'a the rain
I travel fast because I go alone
Everybody gets bought and sold"
And I wondered if you'd really become that cold.

That was the last word anyone heard from you,
until I got your card today
a single line and signature
that said "I'm comin' home to stay."
I wonder what life has done to you,
I wonder why you thought of me
But if you drop by to say hello,
I wonder what you'll think if you see...

an old ragged high-school yearbook
that falls open to just one page
with a picture of a young girl's face
full of beauty and dreams and rage.
At the words beside the picture
is the verse that's still so true
It's the one I swore no one would read
unless I showed it to you

Chorus

To me you'll always drive a Cadillac;
your laughter's my champagne
And you'll carry my heart wherever you go,
even if I never see you again.
But if you bring it home back to me,
maybe then it'll mean you'll know
that the strongest love's the love that lets you go

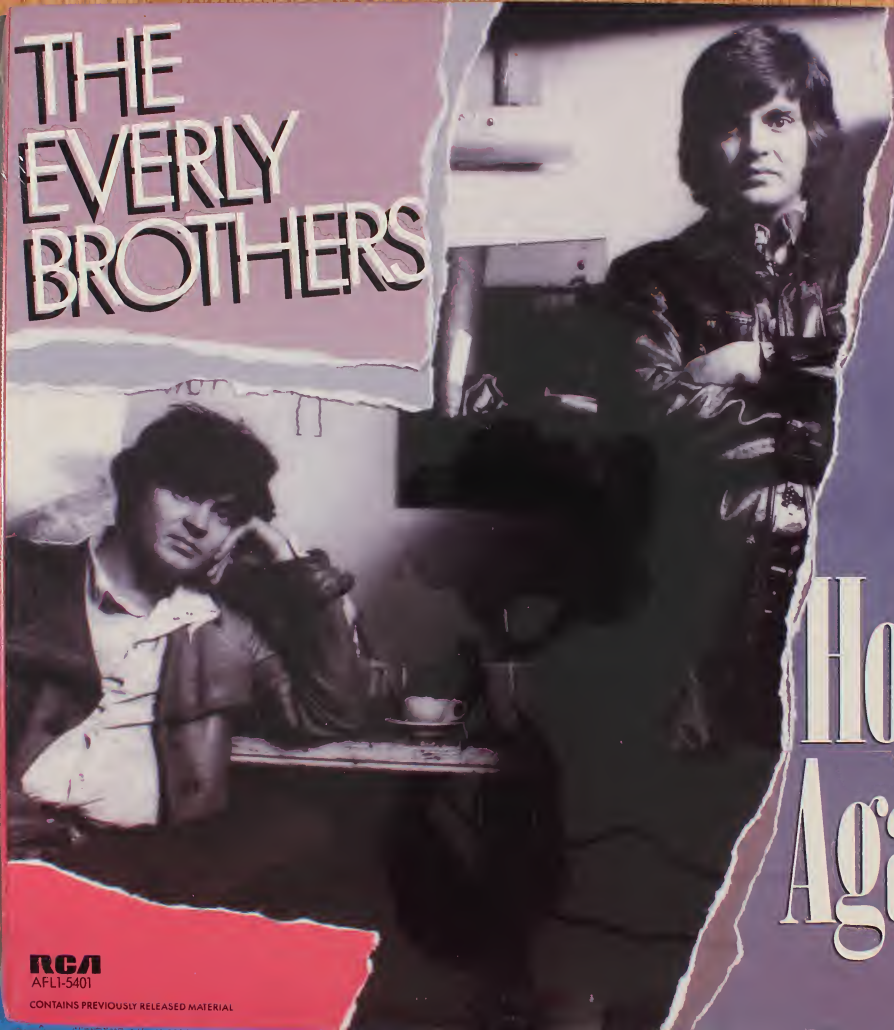
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The Everly Brothers
wish to thank

Dave Edmunds
Carey Taylor
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Phil Donnelly
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Larrie Londin
Liam O'Flynn
Pete Wingfield
Craig Benson
Peter Brown
Diane Craig
Bas Hartong
Peter Lubin

Printed in U.S.A.

THE EVERLY BROTHERS



Home Again

RCA
AFL1-5401

CONTAINS PREVIOUSLY RELEASED MATERIAL



SIDE A

I'm On My Way Home Again[1]
Written by Terry Slater; Recorded April 1969

Rocky Top[2]
Written by Felice and Boudleaux Bryant; Recorded July 1972

Cuckoo Bird[1]
Arranged and Adapted by Don and Phil Everly; Recorded April 1969

The Brand New Tennessee Waltz[3]
Written by Jesse Winchester; Recorded August 1971

Not Fade Away[2]
Written by Charles Hardin (Buddy Holly) and Norman Petty; Recorded July 1972

SIDE B

Poems, Prayers and Promises[3]
Written by John Denver; Recorded September 1971
(Previously Unreleased)

Maiden's Prayer[2]
Written by Bob Wills; Recorded July 1972
(Previously Unreleased)

Paradise[2]
Written by John Prine; Recorded July 1972

Green River[3]
Written by Don and Phil Everly; Recorded August 1971

The Air That I Breathe[4]
Written by Albert Hammond and Mike Hazelwood; Recorded January 1973

A&R Director: Gregg Geller
Project Engineer: Rick Rowe
Mastering Engineer: John Koopman
Cover Photo: Norman Seeff
Art Director: Neal Pozner

Contains Previously Released Material

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1
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ASSOCIATE PRODUCER: ANDY WICKHAM
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Musicians:
Don Everly
Phil Everly
Gene Parsons
Clarence White

2
PRODUCED BY CHET ATKINS
ASSOCIATE PRODUCER: DAVID M. KERSHENBAUM
Musicians:
Don Everly
Phil Everly
David Briggs
Johnny Gimble
Larri London
Hargus "Pig" Robbins
Harold Rugg
Steve Schaffer
Dale Sellers
Bobby Thompson
Pete Wade
Paul Yandell

3
PRODUCED BY PAUL A. ROTHCHILD
Musicians:
Don Everly
Phil Everly
Ushburg-Barbata
Barry Beckett
Ry Cooder
Buddy Emmons
Chris Ethridge
Spooner Oldham
Wayne Perkins
John Sebastian

4
PRODUCED BY DUANE EDDY FOR AMOS PRODUCTIONS
ARRANGED BY WARREN ZEVON
Musicians:
Phil Everly
Richard Bennett
Hal Blaine
Donnie Lanier
Weldon Parks
Warren Zevon

TIMELESS SJP 177

California Message

$7.50

BENNY GOLSON

Featuring CURTIS FULLER



BENNY GOLSON



CURTIS FULLER



Personnel:
BENNY GOLSON, tenor sax & soprano sax
OSCAR BRASHEAR, trumpet
THURMAN GREEN, trombone
BILL MAYS, piano
BOB MAGNUSSON, bass
ROY McCURDY, drums
CURTIS FULLER, trombone

3646

Recorded October 20,21 & 22, 1982 at Music Mixers Studios, Los Angeles
Produced by Makoto Kimata & Fumimaro Kawashima
Recording Engineer: Ron Nadel
Mastering Engineer: Tohru Kaitsu
Cover Photos: Yasuhiro Yoneda
Designed by Tadao Aoyagi

Bob Magnusson appears through the courtesy of Discovery Records.

SIDE-1

CALIFORNIA MESSAGE 5:41
SOUL TALK 6:41
BLUES MARCH 5:56
THE BERLINER 5:48

SIDE-2

WHISPER NOT 8:53
FREE AGAIN 7:15
I REMEMBER CLIFFORD 6:30







ROY McCURDY

BILL MAYS

BOB MAGNUSSON



OSCAR BRASHEAR
THURMAN GREEN



All Compositions & Arrangements by Benny Golson
TIMELESS RECORDS 1983
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Other recording by Benny Golson/Curtiss Fuller:
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TIMELESS SJP 177

TIMELESS RECORDS

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#	TITLE	ARTIST
____	SJP 102	ICHI BAN — VARIOUS Louis Hayes (dr), Junior Cook (ts), Woody Shaw (tp), Stafford James (b), Ronnie Mathews (p), Guilherme Franco (perc)
____	SJP 103	NEW TRUE ILLUSION — JOANNE BRACKEEN (p), Clint Houston (b)
____	SJP 104	SOFT FOCUS — Rick Laird (b), Joe Henderson (ts), Tom Grant (p), Ron Steen (dr)
____	SJP 105	DRIFTING ON A REED — REIN DE GRAAF (p), Henk Haverhoek (b), Leroy Williams (dr)
____	SJP 107	YELLOW DOLPHIN STREET — TETE MONTOLIO (p)
____	SJP 108	LA PLACITA — MARION BROWN Quartet Marion Brown(as), Brandon K. Ross (g), Jack Gregg (b), Steve McRaven (dr)
____	SJP 109	DANCE OF THE SUN — EDDIE MARSHALL (dr), Bobby Hutcherson (vib), George Cables (p) James Leary (b), Manny Boyd (ts,ss)
____	SJP 111	SECRET LOVE — TETE MONTOLIU (p), Sam Jones (b), Billy Higgins (dr)
____	SJP 112	MYSTIFIED — TOM GRANT (p), Joe Henerson (ts), Rick Laird (b), Ron Steen (dr)
____	SJP 113	CLOSE TO THE EDGE — GIJS HENDRIKS (ts,as,ss,cl), Siegfried Kessler (p,el.kb), Bert Van Erk (b), Michael Baird (dr.perc)
____	SJP 115	AFT — JOANNE BRACKEEN (p), Ryo Kawasaki (g), Clint Houston (b)
____	SJP 116	CATALONIAN FOLKSONGS — TETE MONTOLIU (p)
____	SJP 117	MODAL SUOL — REIN DE GRAAFF/DICK VENNIK QUARTET Rein de Graaff (p) Dick Vennik (ts,ss,fl), Koos Serierse (b), Eric Ineke (dr)
____	SJP 118	IN MY PRIME VOL. 2 — ART BLAKEY & the Jazzmessengers Art Blakely (dr), David Schnitter (ts), Bobby Watson (as), Valery Ponomarev (tp), James Williams (p), Dennis Irwin (b), Curtis Fuller (tb), Ray Msantilla (perc)
____	SJP 120	LIONEL HAMPTON LIVE IN EUROPE 1978 — LIONEL HAMPTON (vib), Wild Bill Davis (org), Joe Newman (tp), Victor Paz (tp), Paul Moen (ts), Eddie Chamblee (as), Billy Mackel (g), Barry Smith (b), Frnakie Dunlop (dr)
____	SJP 121	THE JAMFS ARE COMPANY — JOHNNY GRIFFIN (ts), Art Taylor (dr), Rein de Graaff (p), Henk Haverhoek (b), Koos Serierse (b)
____	SJP 124	FOUR ON THE OUTSIDE — CURTIS FULLER (tb), Pepper Adams (bar), James Williams (p), Dennis Irwin (b), John Yarling (dr)
____	SJP 125	ARTICULATION — RODNEY JONES (g), Benjamin Brown (b,dr), Kenwood Denard (perc,dr), Kenny Kirkland (p), "Black" Arthur Blythe (p), Bob Mitzer (ts), Wallace Rooney III (tp), Bruce Johnson (b)
____	SJP 126	THE RISE OF ATLANTIS — CARTER JEFFERSON (ts,ss), Terumasa Hino (tp), Shunzu Ono (tp), Harry Whitaker (p), John Hicks (p), Clint Houston (b), Victor Lewis (dr), Steve Thornton (perc), Lani Groves (voc)
____	SJP 127	PARADISE SPACE SHUTTLE — GEORGE ADAMS QUINTET George Adams (ts), Ron Burton (p), Don Pate (b), Al Foster (dr), Azzedin Weston (perc)
____	SJP 128	REFLECTIONS IN BLUE — ART BLAKEY & the Jazzmessengers Art Blakely (dr), David Schnitter (ts), Bobby Watson (as), Valery Ponomarev (tp), James Williams (p), Dennis Irwin (b), Curtis Fuller (tb), Ray Msantilla (perc)
____	SJP 130	NEW YORK JAZZ — REIN DE GRAAFF QUINTET Rein de Graaff (p), Tom Harrel (tp), Ronnie Cuber (bar.s), Sam Jones (b), Louis Hayes (dr)
____	SJP 132	CLINT HOUSTON QUARTET — CLINT HOUSTON (b), Joanne Brackeen (p), Ryo Kawaski (g), Rubens Bassini (perc)
____	SJP 133	HAMP IN HAARLEM — LIONEL HAMPTON and his Giants of Jazz Lionel Hampton (vib.dr), Joe Newman (tp), Wallace Davenport (tp), Paul Moen (ts), Steve Slagle (as), Paul Jeffrey (bar.s), Curtis Fuller (tb), Wild Bill Davis (org.p), Gary Mazzaroppi (b), Richi Pratt (dr)
____	SJP 134	MIKE NOCK PIANO SOLOS — MIKE NOCK
~~____~~	~~SJP 135~~	~~JOSHUA BREEZE EXPERIENCE — BEAVER HARRIS QUINTET~~ Beaver Harris (dr), Grachan Moncur III (tb), Ken McIntyre (sax,fl), Ron Burton (p), Cameron Brown(b)
~~____~~	~~SJP 138~~	~~MUSIC FOR THE MOVIES — FRED HERSCH~~
____	SJP 140	DOIN'IT AGAIN — DAVE LIEBMAN QUINTET David Liebman (sax), Terumasa Hino (tr,fl.h,perc), John Scofield (g), Ron McClure (b,e.b), Adam Nussbaum (d
____	SJP 142	LIONEL HAMPTON NEWPORT '78 — LIONEL HAMPTON ALL STAR BAND
____	SJP 143	EASTERN REBELLION 3 VARIOUS — Cedar Walton (p), Curtis Fuller (tr), Bob Berg (ts), Sam Jones (b), Billy Higgins (dr)

#	TITLE	ARTIST
___	SJP 145	THE SOLDIER — BILLY HIGGINS (dr), Cedar Walton (p), Monty Waters (as), Walter Booker (b), Roberta Davis (v)
___	SJP 153	FORGOTTEN MAN — LOU DONALDSON QUARTET Lou Donaldson (a.sax), Herman Foster (p), Geoff Fuller (b), Victor Jones (d)
___	SJP 154	LIFE LINE — GEORGE ADAMS/DON PULLEN QUARTET George Adams (t.sax,fl,v), Don Pullen (p), Cameron Brown (b), Dannie Richmond (dr)
___	SJP 159	CHASIN' THE BIRD — REIN DE GRAAFF PLAYS CHARLIE PARKER Rein de Graaff (p), Koos Serierse (b), Erik Ineke (dr)
___	SJP 162	RODNEY JONES AND TONY FLANAGAN
___	SJP 163	OUTRAGEOUS — LIONEL HAMPTON AND HIS BIG BAND featuring P. Adams (b.sax), C. Anderson (tr.,flug.h), R. Bryant (p), A. Cobb (t.sax),
___	SJP 164	REROOTIN' HENNY VONK — HENNY VONK (voc), Rob van den Broek (p), Clint Houston (b), Billy Higgins (dr)
___	SJP 166	MELODIC EXCURSIONS GEORGE ADAMS/DON PULLEN DUO George Adams (t.sax), Don Pullen (p)
___	SJP 169	TRISTEZA — SAMBA TRIO Quim Requejo (g,voc), Alfredo Silva (b,voc), Alberto Silva (perc,voc), Teresa Sayas (dr)
___	SJP 170	HIT THE ROAD AGAIN — PERCY MAYFIELD AND THE PHILLIP WALKER BLUES BAND Percy Mayfield (voc), Phillip Walker (g), Hollis Gilmore (ts), Lou Mathews (p), Dennis Walker (b), Ed Ahern (dr)
___	SJP 171	DARJI MEETS HANK JONES — HANK JONES (p), Sri Darwin Gross (vib), Rodney Jones (g), Victor Gaskin (b), Mickey Roker (dr)
___	SJP 174	LIVE — ARNETT COBB QUARTET Arnett Cobb (ts), Rein de Graaff (p), Jacques Schols (b), John Engels (dr)
___	SJP 177	CALIFORNIA MESSAGE — BENNY GOLSON (t,s.sax), Curtis Fuller (tb), Oscar Brashear (tp), Thurman Green (Tb), Bill Mays (p), Bob Magnusson (b), Roy McCurdy (dr)
___	SJP 178	IT'S TIMELESS — TIMELESS ALL STARS Bobby Hutcherson (vib), Harold Land (ts), Curtis Fuller (tb), Cedar Walton (p), Buster Williams (b), Billy Higgins (dr)
___	SJP 188	INDEPENDENCE — PIERRE COURBOIS (dr, syn.s)
~~___~~	~~SJP 189~~	~~EDDIE MOORE QUINTET with Gary Fitzgerald, Michael White and Russell Baba~~
___	SJP 191	CLOUD PEOPLE — REIN DE GRAAFF/DICK VENNIK QUARTET Rein de Graaff (p), Dick Vennik (ts,fl), Koos Serierse (b), Eric Ineke (dr),
___	SJP 195	MARKOVIC - GUT SEXTET
~~___~~	~~SJP 196~~	~~DENNIS PARRIS QUARTET — DENNIS PARRIS (dr), Jimmy~~ Booth (b), Andrew White (sax), Francis Haynes (st.d)
___	SJP 199	REFLEXIONEN — URS LEIMGRUBER (s), Don Friedman (p), Bobby Burri (b), Joel Allouche (dr,perc)
___	SJP 200	BATIDA — JOSE KONING (voc), Nippy Noya (t,perc), Bart Fermie (cg,perc,voc), Theo de Jong (bg,s), Gerhard Jeltes (dr), Dennis Luxion (p), Peter Tiehuis (g,sny), Rob Franken (keyb)
~~___~~	~~SJP 201~~	~~EDDIE MOORE QUINTET with Gary Fitzgerald, Michael White, Russell Baba~~
~~___~~	~~SJP 202~~	~~RODNEY JONES TRIO~~
___	SJP 206	SWITCH — TRIO KAREL BOEHLEE with Frans Bouwmeester, Hans Eykenaar
~~___~~	~~SJP 207~~	~~THE ONE AND ONLY HERMAN FOSTER — HERMAN FOSTER TRIO~~ with Jeff Fuller and Victor Jones
~~___~~	~~SJP 208~~	~~CURTIS FULLER MEETS AREA JAZZ TRIO~~ CURTIS FULLER, Danilo Rea, Enzo Pietropaoli, Roberto Gatto
___	SJP 211	ENRICO PIERANUNZI TRIO with Marc Johnson and Joey Baron

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197 Vim 'n Vigor by Joe Farrell Qrt.

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Side A

ONCE IN A LIFETIME • MEANTIME • GREAT DAY • SILENT SPRING • BLOWING IN THE WIND

Side B

THE BEST THINGS IN LIFE ARE FREE • LOST IN THE STARS • NOW • WOULDN'T IT BE LOVERLY

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Amanda Miguel

EL ULTIMO SONIDO VOL III



Amanda Miguel

George Doering: Guitarra
Carlos Rios: Guitarra
Grant Geissman: Guitarra
Abraham Laboriel: Guitarra, Bajo
David White: Bajo
Nathan East: Bajo
Steve Marston: Bajo
Ed Greene: Batería
Tom Walsh: Batería
John Robinson: Batería
Steve Rucker: Teclados, arreglos de cuerda y conducción
Craig Siegel: Programación CMI
Paulino Da Costa: Percusión
Joe Lala: Percusión
Dan Greco: Percusión
Joel Peskin: Saxo
Diego Verdaguer: Coros
Las Fabulas Hamburgers: Coros
Ryan Ulyate: Teclados
Andrea Robinson: Coros
Sheri Cano: Coros
Katy Miguel: Coros

Lado A

1. **EL GATO Y YO** 3:43
(D. Verdaguer/A. Miguel/Anahi)
PROD. MEX-ARG., S.A.

2. **DUDAS** 3:40
(D. Verdaguer/A. Miguel/G. Carballo)
PROD. MEX-ARG., S.A./AVE MUSICAL

3. **LAS PEQUEÑAS COSAS** 3:57
(D. Verdaguer/A. Miguel/G. Carballo)
PROD. MEX-ARG., S.A./AVE MUSICAL

4. **TUS OJOS** 3:35
(D. Verdaguer/A. Miguel/G. Carballo)
PROD. MEX-ARG., S.A./AVE MUSICAL

5. **Y TE AMO IGUAL** 3:48
(D. Verdaguer/G. Carballo)
PROD. MEX-ARG., S.A./AVE MUSICAL

Lado B

1. **DESIERTO** 3:18
(D. Verdaguer/A. Miguel/G. Carballo)
RIMO/ PROD. MEX-ARG., S.A.

2. **A DONDE VA** 3:17
(D. Verdaguer/A. Miguel/G. Carballo)
PROD. MEX-ARG., S.A./AVE MUSICAL

3. **GANEMOS TIEMPO** 2:35
(D. Verdaguer/G. Carballo)
PROD. MEX-ARG., S.A./AVE MUSICAL

4. **AMANDA AL PIANO III** 3:10
(CANCION DE CUNA AL REVES)
(D. Verdaguer/A. Miguel/G. Carballo)
PROD. MEX-ARG., S.A./AVE MUSICAL

Realizado Por: Diego Verdaguer y Ryan Ulyate
Ingeniero Grabación: Ryan Ulyate
Asistentes: John Hanlon, Alex Gordon, Dan Marnien
Coordinación: Stacey Robinson
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One on One Studio, North Hollywood
Mezclado: Kendun Recorders, Burbank

"Canción de Cuna" Arreglos de cuerda por Will Boutware

Concepto de Funda: Producciones México/Argentina, S.A. de C.V.
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Reggae

ALL STARS





HIP HOP





★ CUTTY RANKS ★ MAD LION ★ MICHIE ONE & LOUCHIE LOU ★ JIGSY KING & TONY CURTIS ★ MEGA BANTON & RICKY GENERAL ★ BOUNTY KILLER ★ COLIN ROACH & GALAXY P. ★ IGINA & JR. RODIGAN ★ FRANKIE PAUL

SIDE A

CUTTY RANKS
1. WHO SEH ME DUN

MAD LION
2. REAL LOVER

MICHIE ONE & LOUCHIE LOU
3. RICH GIRL

JIGSY KING
4. BAWL IT OUT LOUD

JIGSY KING & TONY CURTIS
5. BUTTERFLY

SIDE B

MEGA BANTON & RICKY GENERAL
1. COMBINATION MIX

BOUNTY KILLER
2. COPPERSHOT

COLIN ROACH & GALAXY P.
3. MISS GOODIE GOODIE

IGINA & JR. RODIGAN
4. GET HERE IF YOU CAN

BOUNTY KILLER & FRANKIE PAUL
5. I KNOW THE SCORE

Reggae ALL STARS HIP HOP MIX



Compiled by:
CARL MILLER, JOEL CHIN, PAUL SHIELDS, & PAT CHIN

Edited by:
CHRIS SCOTT & JOEL CHIN

Mastered & Edited at V.P. Records by:
PAUL SHIELDS

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adv graphics

Lady Fox

SHE FUNKING



Lennox Picou

SHE FUNKING



Side A
"Daphne"

Side B
"She Funking"

Musicians

Bass,	Wayne Braithwaite
Keyboards,	Barry Eastwood
Guitar,	George Victory
Trumpets,	Chris Albert, Clyde Mitchell
Tenor Sax	Courtney Wynter
Flute	
Alto Flute	
Picolo & Clarinet	
Tenor Sax, Flute,	Dennis Wilkinson
Congas & Percussion,	Victor "Jap" See Yuen
Lyn Drums	Eddie Quarless, George Victory
Alto Sax	
Soprano	
Synthesizer	

Background Vocals

Sherry Attaway, Stanley Winslow
George Victory, Glenda Agard, Trudy Miller,

Engineers: John Hectman, Joe Masiano.
Recorded at System II, Brooklyn, N.Y.

Produced by Supertronics Production Corp.
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(Agent): Music & Equipment
36 Duke St.
P.O. Box 659
Trinidad & Tobago, W.I.
Tel. 62-36655

Tradition must give way to realism. And, this is just what this single depicts. Calypso has too long been relegated to an ethnic arena, principally that of Trinidad and Tobago.
In recent years one has witnessed an emergence of Calypsoes throughout the West Indies, and more recently in the U.S.A. But there has been a universal consensus that the Calypso is not reaching out to the general music lovers of the world, and all because of its basic form with no identification.
"She Funking" is a Calypso with a funky delivery, yet it maintains its basic Calypso form. "Daphne" funks but it is more a party breakdown jam.
Lennox Picou, (vocalist) confesses he was captured by the song's lyrical and musical content, and he is intent on capturing you. Has he?

Dr. Frank T. Francois

Graphics & Art Direction by Errol Dopwell
Photography by Harold Belgrave

Music arranged & conducted by Eddie Quarless.
Lyricist & Composer, Dr. Frank T. Francois.

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LIEDER

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76379 (K)

Brahms
Lieder

Christa Ludwig Leonard Bernstein

Side/Seite/Face 1

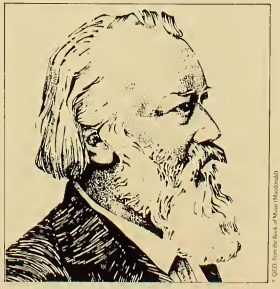
1. ZIGEUNERLIEDER, Op. 103
   CHANTS TZIGANES (12:35)
   I – He, Zigeuner,
   greife in die Saiten ein!
   II – Hochgetürmte Rimaflut
   III – Wisst ihr,
   wann mein Kindchen
   IV – Lieber Gott, du weisst
   V – Brauner Bursche
   VI – Röslein dreie in der Reihe
   VII – Kommt dir manchmal
   in den Sinn
   VIII – Rote Abendwolken
2. DER TOD
   DAS IST DIE KÜHLE NACHT
   Op. 96, No. 1 (3:21)
3. IMMER LEISER
   WIRD MEIN SCHLUMMER
   Op. 105, No. 2 (3:09)
4. FELDEINSAMKEIT
   Op. 86, No. 2 (3:45)
5. STÄNDCHEN
   Op. 106, No. 1

Christa Ludwig, Mezzo Soprano
Leonard Bernstein, Piano/Klavier

Side/Seite/Face 2

1. LIEBESTREU
   Op. 3, No. 1 (2:40)
2. MÄDCHENLIED
   Op. 107, No. 5 (1:49)
3. SAPPHISCHE ODE
   Op. 94, No. 4 (2:22)
4. RUHE, SÜSSLIEBCHEN
   IM SCHATTEN
   Op. 33, No. 9 (5:45)
5. DIE MAINACHT
   Op. 43, No. 2 (3:45)
6. VON EWIGER LIEBE
   Op. 43, No. 1 (4:28)

Christa Ludwig, Mezzo Soprano
Leonard Bernstein, Piano



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Art direction: Allen Weinberg
Cover photograph: Henry Grossman

Engineer: Larry Keyes
Texts enclosed.

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ZIGEUNERLIEDER

He, Zigeuner, greife in die Saiten ein!
Spiel' das Lied vom ungetreuen Mägdelein!
Lass die Saiten weinen, klagen, traurig bange,
Bis die heisse Träne netzet diese Wange!

Hochgetürmte Rimaflut, wie bist du so trüb,
An dem Ufer klag' ich laut nach dir, mein Lieb!
Wellen fliehen, Wellen strömen,
Rauschen an dem Strand heran zu mir;
An dem Rimaufer lass mich ewig weinen nach ihr!

Wisst ihr, wann mein Kindchen
Am allerschönsten ist?
Wenn ihr süsses Mündchen
Scherzt lacht und küsst.
Mägdelein, du bist mein,
Inniglich küss' ich dich;
Dich erschuf der liebe Himmel
Einzig nur für mich!

Wisst ihr, wann mein Liebster
Am besten mir gefällt?
Wenn in seinen Armen
Er mich umschlungen hält.
Schatzelein, du bist mein,
Inniglich küss' ich dich;
Dich erschuf der liebe Himmel
Einzig nur für mich!

Lieber Gott, du weisst, wie oft bereut ich hab',
Dass ich meinem Liebsten einst ein Küsschen gab.
Herz gebot, das ich ihn küssen muss,
Denk', solang' ich leb', an diesen ersten Kuss.

Lieber Gott, du weisst, wie oft in stiller Nacht
Ich in Lust und Leid an meinen Schatz gedacht.
Lieb' ist süss, wenn bitter auch die Reu',
Armes Herze bleibt ihm ewig, ewig treu.

Brauner Brusche führt zum Tanze
Sein blauäugig schönes Kind,
Schlägt die Sporen keck zusammen,
Czardasmelodie beginnt.

Küsst und herzt sein süsses Täubchen,
Dreht sie, führt sie, jauchzt und springt;
Wirft drei blanke Silbergulden
Auf das Zimbal, dass es klingt.

Röslein dreie in der Reihe blüh'n so rot,
Das der Bursch zum mädel geht, ish kein Verbot!
Lieber Gott, wenn das verboten wär',
Ständ' die schöne weite Welt schon längst
nicht mehr;
Ledig bleiben Sünde wär'!

Schönstes Stähtchen in Alföd ist Ketschkemet,
Dort gibt es gar viele Mädchen schmuck und nett!
Freunde, sucht euch dort ein Bräutchen aus,
Freit um ihre Hand und gründet euer Haus,
Freudenbecher leeret aus.

Kommt dir manchmal in den Sinn, mein süsses Lieb,
Was du einst mit heil'gem Eide mir gelobt?
Täusch' mich nicht, verlass' mich nicht,
Du weisst nicht, wie lieb ich dich hab',
Lieb' du mich, wie ich dich,
Dann strömt Gottes Huld auf dich herab!

Rote Abendwolken zieh'n
Am Firmament,
Sehnsuchtsvoll nach dir, mein Leib,
Das Herze brennt;
Himmel strahlt in glüh'nder Pracht,
Und ich träum' bei Tag und Nacht
Nur allein von den süssen Liebchen mein.

– Hugo Conrat (from the Hungarian)

GYPSY SONGS

I

Ho, gypsy, strike it up!
Play the song of the faithless girl!
Let your strings weep, wail – sad and anxious –
Till the hot tears wet these cheeks!

II

High-towered bank of Rima, how muddy you are;
On the shore I lament loudly for you, my love!
Waves ebb, waves flow,
Swirl up to the shore to me.
On the bank of Rima, let me ever weep for her!

III

Do you know when my dearest
Is most beautiful?
When her sweet little mouth
Makes merry and laughs and kisses.
Maiden, you are mine,
Fondly I kiss you;
The dear Heaven created you
Only for me!

Do you know when my beloved
Pleases me most?
When in his arms
He holds me clasped.
Dearest, you are mine,
Fondly I kiss you;
The dear Heaven created you
Only for me!

IV

Dear God, you know how often I have repented
That I once gave my dearest a little kiss.
My heart ordered me to kiss her,
To think as long as I live on this first kiss.

Dear God, you know how often in the silent night
I in joy and sorrow have thought of my love.
Love is sweet, even if repentance is bitter.
My poor heart remains forever true to him.

V

The brown lad leads to the dance
His blue-eyed child.
Strikes his spurs audaciously together;
Czardas melody begins.

He kisses and caresses his sweet little dove,
Turns her, leads her, jubilates and jumps;
Throws three shining silver gulden
On the cymbal, so that it rings.

VI

Three roses in a row bloom so red
That the boy goes to the girl is not forbidden!
Dear God, if that were forbidden
The beautiful wide world long since
would have ceased to stand;
To remain single would be a sin!

The most beautiful town in Alföd is Ketschkemet.
There are many girls there, smart and neat!
Friends, look there for a little bride,
Woo her and establish your house;
Empty the cup of happiness.

VII

Do you sometimes remember, my sweet love,
What you once, with a sacred oath, promised me?
Don't deceive me, don't leave me,
You don't know how much I love you;
Love me as I love you,
Then God's grace will stream upon you!

VIII

Red evening clouds drift
Across the sky,
Full of longing for you, my love,
My heart burns.
The heaven shines in glowing splendor,
And I dream by day and night
Only of my sweet love.

DER TOD, DAS IST DIE KÜHLE NACHT

Der Tod, das ist die kühle Nacht,
Das Leben ist der Schwüle Tag.
Es dunkelt schon, mich schläfert,
Der Tag hat mich müd' gemacht.

Uber mein bett erhebt sich ein Baum,
Drin singt die junge Nachtigall;
Sie singt von lauter Liebe,
Ich hör' es sogar im Traum.

Heinrich Heine (1797-1856)

DEATH IS THE COOL NIGHT

Death is the cool night,
Life is the sultry day.
Already it is growing dark; I am sleepy;
The day has made me weary.

Over my bed there grows a tree;
In it the young nightingale sings;
She sings of nothing but love.
I hear it even in my dreams.

IMMER LEISER WIRD MEIN SCHLUMMER

Immer leiser wird mein Schlummer,
Nur wie Schleier liegt mein kummer
Zitternd über mir.
Oft im Traume hör' ich dich
Rufen drauss vor meiner Tür,
Neimand wacht und öffnet dir;
Ich erwach' und weine bitterlich.

Ja, ich werde sterben müssen,
Eine andre wirst du küssen,
Wenn ich bleich und kalt;
Eh' die Maienlüfte wehen,
Eh' die Drossel singt im Wald;
Willst du mich noch einmal sehen,
Komm, o komme bald!

Hermann, Ritter von Lingg (1820-1905)

EACH NIGHT I SLEEP MORE LIGHTLY

Each night I sleep more lightly;
Like a veil my grief
Lies trembling over me.
Often in my dreams I hear you
Calling outside my door.
No one wakes and lets you in;
I awaken and weep bitterly.

Yes, I shall have to die;
You will kiss another
When I am pale and cold.
Before the May breezes blow,
Before the thrush sings in the wood,
Won't you see me once again?
Come, oh come soon!

FELDEINSAMKEIT

Ich ruhe still im hohen grünen Gras
Und sende lange meinen Blick nach oben,
Von Grillen rings umschwirrt ohn' Unterlass,
Von Himmelsbläue wundersam umwoben.

Die schöne weisse Wolken ziehn dahin
Durchs tiefe Blau, wie schöne stille Träume;
Mir ist, als ob ich längst gestorben bin
Und ziehe selig mit durch ew'ge Räume.

Hermann Allmers (1821-1902)

ALONE IN THE FIELDS

I lie still in the tall green grass
And gaze a long time upward –
Crickets chirping around me ceaselessly,
Heaven's blue miraculously woven about me.

And beautiful white clouds drift yonder
Through the deep blue, like lovely silent dreams.
It seems to me as though I have long been dead
And am drifting blissfully through the eternal spaces.

STÄNDCHEN

Der Mond steht über dem Berge,
So recht für verliebte Leut';
Im Garten rieselt ein Brunnen,
Sonst Stille weit und breit.

Neben der Mauer im Schatten,
Da Stehn der Studenten drei
Mit Flöt' und Greig' und Zither
Und singen und spielen dabei.

Die Klänge schleichen der Schönsten
Sacht in dem Traum hinein,
Sie schaut den blonden Geliebten
Und lispelt: "Vergiss nich mein!"

Franz Kugler (1808-1858)

SERENADE

The moon stands over the mountains,
Just right for lovers;
A fountain plashes in the garden,
Otherwise quiet, far and wide.

Alongside the wall in the shadows,
Three students stand
With flute and fiddle and zither,
Singing and playing.

The music steals to the fair one,
Softly into her dream,
She sees her blond lover
And whispers, "Forget me not!"

LIEBESTREU

"O versenk', o versenk' dein Leid, mein Kind
In die See, in die tiefe See!" –
Ein Stein wohl bleibt auf das Meeres Grund,
Mein Leid kommt stets in die Höh'.

"Und die Lieb', die du im Herzen trägst,
Brich sie ab, brich sie ab, mein Kind!"
Ob die Blum' auch stirbt, wenn man sie bricht:
Treue Lieb' nicht so geschwind.

"Und die Treu', und die Treu'!'s war nur ein Wort,
In den Wind damit hinaus!"
O Mutter, und splittert der Fels auch im Sturm,
Meine Treu', die hält ihn aus.

Robert Reinick (1805-1852)

MÄDCHENLIED

Auf die Nacht in der Spinnstub'n,
Da singen die Mädchen,
Da lachen die dorfbub'n,
Wie flink geh'n die Rädchen.

Spinnt jedes am Brautschatz,
Dass der Liebste sich freut.
Nicht lange, so gibt es
Ein Hochzeitgeläut.

Kein Mensch, der mir gut ist,
Will nach mir fragen,
Wie bang mir zu Mut ist,
Wemm soll ich's klagen?

Die tränen rinnen
Mir Ubers Gesicht –
Wofür soll ich spinnen?
Ich weiss es nicht!

- Paul Heyse (1830-1914)

SAPPHISCHE ODE

Rosen brach ich nachts mir am dunklen Hage;
Süsser hauchten Duft sie als je am Tage,
Doch verstreuten reich die bewegten Äste
Tau, der mich nässte.

Auch der Küsse Duft mich wie nie berückte,
Die ich nachts vom Strauch deiner Lippen pflückte;
Doch auch dir, bewegt im Gemüt gleich jenen,
Tauten die Tränen!

Hans Schmidt (1854-1923)

RUHE, SÜSSLIEBCHEN

Ruhe, Süssliebchen, im Schatten
Der grünen, dämmernden Nacht;
Es säuselt das Gras auf den Matten,
Es fächelt und kühlt dich der Schatten,
Und treue Liebe wacht.
Schlafe, schlaf' ein,
Leiser rauscht der Hain –
Ewig bin ich dein.

Schweigt, ihr versteckten Gesänge,
Und stört nicht die süsseste Ruh;
Es lauscht der Vögel Gedränge,
Es ruhen die lauten Gesänge,
Schliess, Liebchen, dein Auge zu.
Schlafe, schlaf' ein
Im dämmernden Schein –
Ich will dein Wächter sein.

Murmelt fort, ihr Melodien,
Rausche nur, due stiller Bach;
Schöne Liebesphantasien
Sprechen in den Melodien,

FAITHFUL LOVE

"Oh sink, oh sink your sorrow, my child,
In the sea, in the deep sea!"
A stone will stay at the bottom of the sea;
My sorrow always comes up.

"And the love you bear in your heart,
Pluck it out, pluck it out, my child!"
A flower will die when we pick it,
True love not so quickly.

"And your vow – and your vow – it was only a word –
Into the wind with it!"
Oh mother, though the rock be shattered in the storm,
My vow will withstand it.

MAIDEN SONG

At night in the spinning room
The girls sing,
The village boys laugh;
How briskly turn the wheels!

Each one spins her dowry
To delight the beloved.
Soon, there will be
Wedding bells.

No one, who cares for me,
Will ask for me.
How worried I feel!
In whom shall I confide?

The tears run
Down my face.
Why go on spinning?
I don't know!

SAPPHIC ODE

Roses I gathered at night from the dark hedge
Exhaled a sweeter fragrance than ever by day;
Yet the stirring branches showered heavily
Moist dew upon me.

Nor has the fragrance of kisses ever so moved me
As when I gathered them from your lips at night;
Yet on you, too, your soul stirred like the branches,
Dropped the dew of tears.

REST, SWEET LOVE

Rest, sweet love, in the shadow
Of the green deepening night;
The grass rustles in the meadows,
The shadows fan and cool you,
And true love watches.
Sleep, go to sleep,
More softly murmurs the grove –
Forever I am yours.

Be silent, hidden songs,
And don't disturb the sweetest rest;
The flocks of birds are quiet,
Let their loud songs rest.
Close, love, your eyes.
Sleep, go to sleep,
In the twilight gleam –
I will be your watchman.

Murmur on, melodies,
Only rustle, silent brook,
Beautiful love fancies
Speak through the melodies;

Zarte Träume schwimmen nach.
Durch den flüsternden Hain
Schwärmen golden Bienelein
Und summen zum Schlummer dich ein.

Ludwig Tieck (1773 1853)

DIE MAINACHT

Wann der silberne Mond durch die Gesträuche blinkt,
Und sein schlummerndes Licht über den Rasen streut
Und die Nachtigall flötet,
Wandl' ich traurig von Busch zu Busch.

Uberhüllet vom Laub, girret ein Taubenpaar
Sein Entzücken mir vor; aber ich wende mich;
Suche dunklere Schatten,
Und die einsame Träne rinnt.

Wann, o lächelndes Bild, welches wie Morgenrot
Durch die Selle mir strahlt, find' ich auf Erden dich?
Und die einsame Träne
Bebt mir heisser die Wang' herab!

- Ludwig Heinrich Christoph Holty (1748-1776)

VON EWIGER LIEBE

Dunkel, wie dunkel in Wald und in Feld!
Abend schon ist es, nun schweiget die Welt,
Nirgend noch Licht und nirgend noch Rauch,
Ja, und die Lerche sie schweiget nun auch.
Kommt aus dem Dorfe der Bursche heraus,
Giebt das Beleit der Geliebten nach Haus,
Führt sie am Weidengebüsche vorbei,
Redet so viel und so mancherlei.

'Leidest du Schmach und betrübest du dich,
Leidest du Schmach von andern um mich,
Werde die Liebe getrennt so geschwind,
Schnell wie wir früher vereiniget sind,
Scheide mit Regen und Scheide mit Wind,
Schnell wie wir früher vereiniget sind."

Spricht das Mägdelein, Mägdelein spricht:
"Unsere Liebe, sie trennet sich nicht!
Fest ist der Stahl und das Eisen gar sehr,
Unsere Liebe ist fester noch mehr.
Eisen und Stahl, man schmiedet sie um,
Unsere Liebe, wer wandelt sie um?
Eisen und Stahl, sie können zergehn,
Unsere Liebe muss ewig bestehn!"

Josef Wenzig (1807 1876)

THE MAY NIGHT

When the silvery moon gleams through the copse,
And pours his slumbering light over the grass,
And the nightingale warbles,
I wander sadly from bush to bush.

Hidden by the foliage, a pair of doves
Coos its delight near by; but I turn away,
Seek deeper shadows,
And weep a lonely tear.

When, oh smiling image, which like the light of morning
Shines through my soul, shall I find you upon the earth?
And the lonely tear
Trembles hotter down my cheek!

OF ETERNAL LOVE

Dark, how dark in the woods and the fields!
It is evening already; now the world is quiet.
Nowhere a light and nowhere smoke,
Yes, even the lark is silent now.
Out of the village comes the youth,
Bringing his sweetheart home.
He leads her by the willow thickets,
Talking a great deal and about so many things.

"If you are ashamed and troubled,
Ashamed of me before the others,
Let love be broken off as suddenly,
As quickly as we first came together.
Let us part in the rain, let us part in the wind,
As quickly as we first came together."

The girl speaks:
"Our love shall not be parted!
Iron is strong and steel very much so,
Our love is even stronger.
Iron and steel are shaped in the forge,
But who shall change our love?
Iron and steel may be melted,
But our love shall endure forever!"

Translations by Philip Lieson Miller

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Mark N. Kanny in The American Record Guide



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Sir John Barbirolli

conducts

Finlandia

and other favorite music by

Jean Sibelius

The Hallé Orchestra

Sir John Barbirolli (1899-1970) was throughout his lifetime a champion of the music of Jean Sibelius. He conducted all the symphonies and many of the tone poems with his own Hallé Orchestra and gave performances of these works at the Sibelius Festivals in Helsinki. His conducting of this music, fortunately preserved for us on records, belongs to the finest traditions, realizing to the full the often-heroic proportions of Sibelius' scores, their mysterious poetry and melancholy, and the nobility of their spacious melodies.

SIDE ONE

FINLANDIA, OP. 26
(9:35)

The best of Sibelius can be found in the seven symphonies and in the symphonic poems, more especially those inspired by the stories from the Finnish national epic known as the *Kalevala*. A great deal of less consistent but very attractive music is contained in the "occasional" pieces and incidental music, of which some dozen or more examples are extant in the published output of Sibelius. Practically all the music on this record was written before the composer had reached his fortieth birthday. *Finlandia* (composed 1899, revised 1900) is the piece which made the name Sibelius famous, or infamous as some of his detractors would have it, throughout the world of music. For years *Finlandia* has been a stock-in-trade for brass and military bands, but it is always one hundred per cent more effective in its its original, full symphonic dress. The arresting and dramatic brass writing at the opening and the agitated, turbulent *allegro* which ensues are as thoroughly characteristic of the composer as is the celebrated hymn-like section which stamps the score with its nationalistic and patriotic sentiments. Originally the piece formed part of certain music for a gala night at the Swedish Theatre in Helsinki, the presentation included a series of historical tableaux which functioned as a political demonstration against the ruling Czarist Russian regime in Finland. Censorship intervened and thereafter it was several years before the piece could be played under the title which later became so popular. Sibelius was always at pains to point out that *Finlandia* was no potpourri of national tunes but as original in melodic content as the first of his tone poems, *En Saga* (1892), itself long thought to be based on Finnish folk music.

KARELIA SUITE, OP. 11
(12:40)

Intermezzo
Ballade
Alla marcia

The *Karelia Suite* (1893)—there also exists a rarely heard *Karelia Overture*, Op. 10—comes from a series of pieces which Sibelius wrote for a pageant organized by the students of Viborg University. Karelia is a province of Finland in the southeastern part of the country; it is the locale for much of Finnish mythology and the nerve-center of nationalist feeling.

Even this early work shows Sibelius' natural resource as a master of the orchestra, a prime example being his highly original usage of a full percussion section in the two outer movements, the *Intermezzo* and *Alla marcia*. In the less familiar *Ballade*, the orchestra is reduced to two oboes, English horn, two each of clarinets and bassoons, and strings. Towards the end of the *Ballade* there is an important solo for the English horn, an instrument Sibelius was to use again in *The Swan of Tuonela* to such hauntingly original effect.

SIDE TWO

POHJOLA'S DAUGHTER, OP. 49
(14:00)

Although it is dated 1906, there is evidence to suggest that the symphonic fantasy *Pohjola's Daughter* was actually written a year or two earlier. The work owes its origin to the fascination which Finnish mythology, as set down in the *Kalevala*, exerted on Sibelius. A paraphrase of the lengthy quotation which heads the score is of value in setting the scene:

Väinämöinen, the magician of the *Kalevala*, is returning home on his sled from Pohjola, the kingdom of the North. He catches sight of Pohjola's Daughter, sitting on her rainbow in the bright blue sky. She works at her spinning wheel, and, fascinated by her beauty, the traveller seeks her as his wife. She teases him, rebuffing his advances with a challenge to demonstrate his skill with magic. Of three tasks set him, Väinämöinen successfully essays two, but the third, to build a boat from the splinters of her spindle, proves impossible. Evil spirits upset the hero and his leg is badly wounded by the blade of his axe from a mis-timed blow. Louhi's Daughter continues with her weaving and the tired, frustrated suitor resumes his journey towards his home in Kalevala, there to find the peace which has eluded him on his troublesome but adventurous journeys.

Pohjola's Daughter is the most colorful of Sibelius' tone poems and is scored for a large orchestra—piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double bassoon, 4 horns, 2 trumpets, 2 cornets, 3 trombones, tuba, timpani, harp, and strings. Certain strongly defined motives have direct association with the music's program, e.g. a theme on the solo cello suggests the preparations and start of Väinämöinen's journey, while the oboe's lyrical tune represents Pohjola's Daughter, and its accompanying figure her spinning wheel.

VALSE TRISTE, OP. 44
(5:33)

Valse triste (1903) is all that Sibelius published of the incidental music to the play *Kuolema* (Death) by his brother-in-law, Arvid Järnefelt. In the original the scoring was for strings alone, but on publication the composer added parts for flute, clarinet, two horns, and timpani. This wistful, yearning piece, with its faint echoes of Tchaikovsky, accompanied a scene where the ailing mother rises from her sick-bed to join in a spectral dance with shadowy figures of the Night. She endeavors to get the dancers to look into her eyes but everyone avoids her gaze. Exhausted, she rests, but later renews the dance with dedicated frenzy. The shadowy dancers return and the music reaches an agitated climax. Suddenly — a knock on the door, a piercing cry from the mother and, as the ghostly visitors vanish, there on the threshold stands — Death.

Sir John Barbirolli rightly described this oft-maligned piece as "an exquisite, miniature tone poem."

LEMMINKÄINEN'S RETURN
(6:19)

Lemminkainen's Return (composed 1895, revised 1896 and 1900) is the last in sequence of the *Four Legends*, Op. 22, of which the most popular is *The Swan of Tuonela*. Once again the story is to be found in the *Kalevala*. This time the hero, Lemminkäinen, restored to life by his "fond and faithful" mother, is persuaded by her to forsake the woman he loves and to return home.

"Leave the maiden of the Northland
With her charm and fading beauty
With thy fond and faithful mother
Go at once to Kalevala
To thy native fields and fallows."

With its use of thematic fragments —the three notes on the bassoon at the opening and their subsequent highly original and subtle development, this music is prophetic of the later Sibelius of such masterpieces as *Tapiola* and the Fourth and Sixth Symphonies. The restless energy and excitement of the music is heightened by its quasi *moto perpetuo* background, an effect which never degenerates into mere notespinning. The restraint which marks the opening of the "ride" is succeeded eventually by an impetuous orchestral chase culminating in a coda of sudden and thrusting power.

D.P.

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SIR JOHN BARBIROLLI CONDUCTS SIBELIUS ON ANGEL RECORDS

SYMPHONY NO. 1 IN E MINOR. With The Hallé Orchestra. S-38469

SYMPHONY NO. 2 IN D MAJOR; THE SWAN OF TUONELA. With The Hallé Orchestra. S-36425

Art Direction: Marvin Schwartz/ Design: Tri-Arts
Barbirolli Photo: D. MacDomic

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Prokofiev: Peter and the Wolf

and Tchaikovsky Favorites

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Prokofiev: PETER AND THE WOLF

RICHARD ATTENBOROUGH, narrator
HANS-JÜRGEN WALTER conducting the Philharmonia of Hamburg

SIDE 2

Tchaikovsky: SWAN LAKE

(EXCERPTS)

1. Introduction Scene*
2. Waltz No. 13*
3. Spanish Dance*
4. Hungarian Dance and Czardas†

Tchaikovsky: THE NUTCRACKER

(EXCERPTS)

5. Miniature Overture†
6. Waltz of the Flowers†

*JOHN HOLLINGSWORTH conducting the Sinfonia of London

†LEE SHAENEN conducting the Vienna State Opera Orchestra

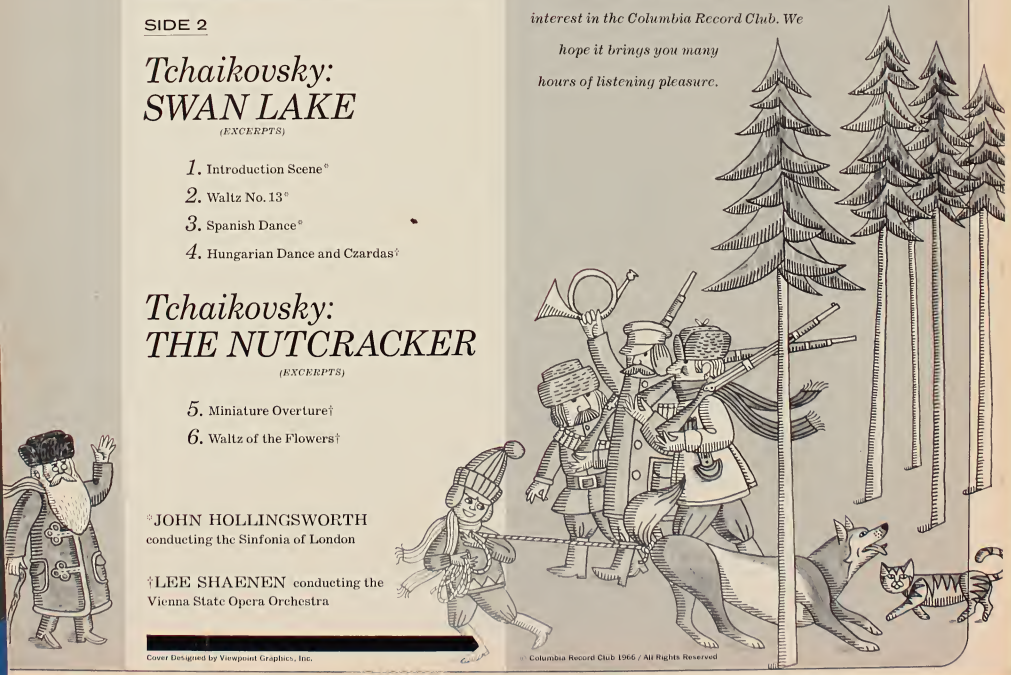
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Franz Schubert

Sonata in C Major (D.840) "Reliquie" - Drei Klavierstücke (D.946) - Gilbert Kalish, Piano



nonesuch

Franz Schubert

(1797-1828)

GILBERT KALISH, PIANO

SIDE ONE

Sonata in C Major (D 840)

"Reliquie"

1. *Moderato*
2. *Andante*

29:22

There is a widespread belief that Franz Schubert did not play the piano particularly well. Overshadowed as he was by the virtuosity of Mozart, Beethoven, and the eleven-year-old Franz Liszt (not to mention a host of lesser contemporaries), it was perhaps inevitable that his considerable and well documented expertise as a keyboard player garnered very little press. Schubert's formal relationship with the fortepiano (of that time a five-to six octave creation developed from the harpsichord, and far removed from our modern instrument) began no later than his eleventh year: he may have studied even earlier with brother Ignaz — when he entered the Imperial and Royal Seminary as a chorister. Along with mandatory academic subjects like religion, Latin, mathematics, natural history, geography, history, and Greek, Schubert received his first serious lessons at the Seminary regular supervised instruction in singing, piano, and violin. His marks in all three musical subjects were invariably "very good," the highest grade conferred. Upon Schubert's formal leavetaking from the Seminary just before his sixteenth birthday (like Haydn two generations before him, the change of voice was largely responsible), his career over the next decade and a half abounds in both primary and secondary references to his keyboard skills. One of the earliest and most atmospheric is found in a letter of April 12, 1816 from Anton von Spaun to his fiancee, Henriette von Vogelsang. Describing his mercurial moods during a visit to Schubert and his friends, Spaun writes

> *"I still have to tell you in what state I write this letter. I sit in a small room, at Schober's, with my brothers, Kreil, Schubert, etc., standing about and hardly able to hold out until I have finished this letter, at last, in order not to disturb me, they go into the next room, and Schubert begins to play the pianoforte, which confuses me even more. But his tones set my heart longing more ardently - altogether I feel myself even happier here than before."*

Throughout his life Schubert provided original entertainment from the keyboard for both formal and informal gatherings, as this report by Josef Huber in 1821 of the first "Schubert-ad" attests:

> *Last Friday I was excellently amused: as (Frauleyn) Schober was at St Polten, Franz invited Schubert in the evening and fourteen of his close acquaintances. A great many splendid songs of Schubert were sung and played by himself, lasting until after ten o'clock. After that punch was drunk, offered by one of the party, and as it was very good and plentiful the party, drinking in a happy mood, became even merrier, so it was 3 o'clock in the morning before we parted."*

Schubert's fondness for such events was borne out on many subsequent occasions, none perhaps so touching as the wedding of his friend Leopold Kupelwieser in September 1826, where the composer performed (and doubtless improvised) dances for the festivities, refusing to let anyone else go near the pianol Nor were only a small circle of intimate friends privy to displays of these talents. A "Directory of Composers, Amateurs, Singers, Concert, Theatre and Church Musicians" compiled in January 1823 by Anton Ziegler lists Schubert under the category of "Performing Members" in the "Philharmonic Society in the Austrian Imperial State," as both a pianoforte and a viola player, tantamount to designation as a professional!

As de from the considerable indirect evidence contained in more than twenty solo keyboard sonatas (a good number of them only fragments), more than a dozen impromptus, numerous dances, and other larger keyboard pieces, as well as over four hundred dance pieces, we have only three bits of direct testimony concerning Schubert's view of piano performance. In a fragmentary diary entry from June of 1816, after exploring the exalted language over a performance of Mozart's G-minor String Quintet, the composer noted "I also made the acquaintance of Mme. Jenny, an extraordinarily fluent pianist who, however, seems to be somewhat lacking in true and pure expression" Something of what Schubert meant by "true and pure expression" is contained in a letter from Steyr to his father and stepmother almost a decade later. "What pleased especially were the variations in my new Sonata for two hands (in A minor, D 845), which formed the conclusion and one of the finest, since several people assured me that the keys became singing voices under my hands, as I cannot endure the accursed chopping (verma ledeyte Hacken) in which even distinguished pianoforte players indulge and which delights neither the ear nor the mind." Precisely what Schubert meant by "vermaledeyte Hacken" is open to debate, but we can be sure that at the core of his musical aesthetic lay song like expression. This is quite possibly what the composer's brother Ferdinand was alluding to in a biographical sketch prepared for Robert Schumann's "Neue Zeitschrift fur Musik" in 1839

> *"Although Schubert never represented himself as a pianoforte virtuoso, any connoisseur who had the chance of hearing him play private circles will nevertheless attest that he knew how to treat this instrument with mastery and in a quite peculiar manner, so that a great specialist in music, to whom he*



once played his last sonatas, exclaimed "Schubert, I almost admire your playing even more than your compositions!"

All of these references show Schubert to have stood in uncompromising opposition to the ascendancy of a school of virtuosity that would flower years later in the Parisian salons of Pix s, Kalkbrenner, Herz, and Thalberg. Only the "Wanderer Fantasy" of 1822 - perhaps the sole opus of Schubert's that he himself did not play - qualifies as a work whose virtuosity is primary, and its musical quality sets it far apart from otherwise mediocre surroundings. The clientele cultivated by Schubert (we must remember that most works published in Vienna, city of a quarter million, were engraved in editions rarely exceeding several hundred copies) is best represented, in fact, by the "Woman at the Piano" (based on an engraving made in 1827 for "Wiener Zeitschrift fur Kunst, Literatur, Theater und Mode," a leading Viennese periodical) who graces our front cover. The emergence of a sturdy bourgeoisie following the scourge of the Napoleonic wars produced, as one of its curious by-products, the eligible maiden who enhances her prospects for a favorable marriage arrangement by mastering the newly popular "pianoforte" (between 1815 and 1833 almost four hundred piano and organ makers can be located in Vienna). Many of these enterprising amateurs turned out to be ort sts of considerable accomplishments. The pianist praised most lavishly by Beethoven was a woman, Dorothea von Ertmann.

Although recent research by Dr. Otto Biba, the archivist of the Gesellschaft der Musikfreunde in Vienna, has demolished the sentimental propaganda that Schubert was impoverished and unappreciated - he was in fact remunerated extremely well by his publishers, and performances of his works in Vienna were exceeded only by the unstoppable Rossini - all of the selections on this album shared the fate of remaining unpublished during the composer's lifetime. Today it seems astonishing that works of such astonishing originality and beauty could have been condemned by their composer to an obscurity alterable only by the fragile whims of posterity.

Engineering and Musical Supervision
Marc J. Aubort, Joanna Nickrenz (Elite Recordings, Inc.)
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A&R Teresa Sterne

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SIDE TWO

Drei Klavierstücke (D 946)

1. *Allegro assai*
2. *Allegretto*
3. *Allegro*

28:15

The Sonata in C Major, D. 840 (dubbed "Reliquie" in 1861 by its first publisher, Whistling on Leipzig) bares a dimension of Schubert the composer as not sufficiently understood the non-finisher (its first two movements) worthy of comparison with Schubert's best efforts, are complete in every detail. The following "Menuetto" breaks off after eighty bars, requiring more than a dozen additional bars to reach a satisfying cadence, its key is incomplete. The final "Rondo" (actually planned as a movement in sonata style - only the playful character of the theme merits the designation "Rondo") breaks off after bar 272, some thirty bars into the development and hence would require massive additions. There is enough material in both these movements to have lured scholar performers from Ernst Krenek in 1921 to Paul Badura-Skoda in 1976 to have proposed solutions, but no responsible performer (including Badura-Skoda) would program all four movements as a unified whole.

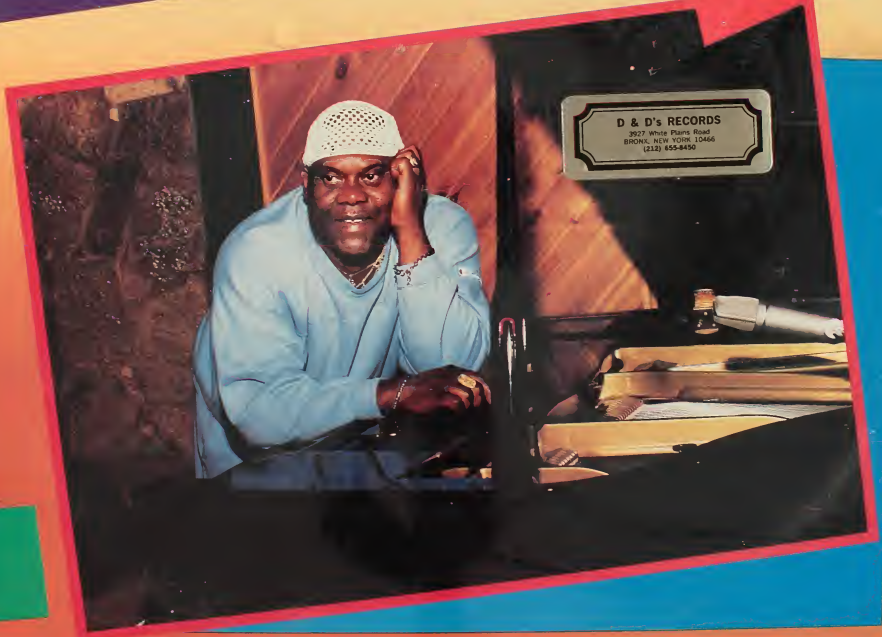
Like the better known "Unfinished Symphony" in 1822 there is an inexplicable wholeness about the Sonata as Schubert abandoned it. All of its movements were apparently conceived in the month of April 1825, just as the composer was anticipating a joyful trip of several months duration into the Austrian countryside, during which time he was to compose most of the Great C-Major Symphony, D 944. In both its key and lyric calm, the Sonata anticipates the expansive of the Symphony, while simultaneously reflecting certain compositional problems addressed in its companion piece, the A-minor Sonata, D. 845, set down almost immediately after the work in the major mode had been dropped. One has only to compare their opening bars to understand that Schubert found it more congenial to resolve many musical dilemmas by starting afresh rather than working through several stages of Beethovenian refinement. The "wholeness" of the C-Major torso alluded to above is reinforced by a dual-tonic key scheme (the first movement in C Major the second in C minor), but most of all by the balance between two exquisitely poised sonata movements. Schubert's gravitation towards the principal form (sonata "style" is perhaps a more accurate characterization) handed down by Haydn, Mozart, and Beethoven underwent many transformations throughout a relatively compressed career, and nowhere is his flexibility more apparent than in these twin pieces. It is not simply that the "rules" for sonata allegro form or in practice most of these "rules" are accretions of the later nineteenth century. Instead it is the manner in which he makes a highly idiosyncratic adaptation of a general aesthetic sound and fury to his own lyrical inclination: in the exposition (the opening section of a sonata movement) of the Moderato, is so bizarre (B minor in a piece in C Major) that we can only marvel at its inevitability. The tensions set up by such shifts are dramatic and unashamedly forceful yet imbued with resignation. A few movements is Schubert's thematic material so simple and distilled (with triadic outlines and the simplest chordal accompaniments), and in few movements does nearly eighteen minutes duration assume such a tenuous quality. The orchestration is without every assumption of the opening movement. The lengthy, drawn out trabsitions are abolished, as is the sizeable development. The key relationships are orthodox. But compensations abound. Here Schubert creates a Rondo-level a way of recapitulating the opening group using the secondary group as its accompaniment? If the "Reliquie" as it stands does not project the wholeness of Beethoven's Op. 111, another two movement sonata in C in nevertheless supplies a deeply moving musical experience.

In the year 1827 Schubert completed two sets of Vier Impromptus for the piano, only the first two from the first set receiving publication during his lifetime. Today they form staples of every pianist's repertoire. The less well known are three pieces in A-flat major (1828) with only tempo markings as titles, that Schubert may well have intended as the core of a third group. They have fared badly in the secondary literature - the English writer, Jeffrey Reed, for example, cites "a dull and falling off in quality" which could not be further from the truth. Virtually every mood imaginable in the first third of the nineteenth century is present, from the operatic opulence of the B section in the opening Allegro assai to the joyous delicacy of the final Allegro. Formally, the first two of the trio occupy a special place in Schubert's output being late examples of straight rondo forms i.e. A B A C A. Although the concluding movement returns to the composer's favored ternary form, numerous details suggest the set a special place in Schubert's output. From symphonic fragments drafted in Schubert's final months we now know that he style was beginning to undergo far reaching changes changes that sadly were cut short by his death in November of that year. Nevertheless, in these for singing works (their eight to thirteen minute duration signals a grander scale than the Impromptus of the previous year) we can detect notions of large-scale thematic development and rhythmic control that, far from betraying lack of inspiration, offer a glimpse of a composer on the threshold of a new musical expression.

ROBERT WINTER

nelson

Love You Forever



nelson

Side A:

LOVE YOU FOREVER
SAN FERNANDO MAS
LOVE YOU FOREVER (Club Mix)

Side B:

HEAVEN KNOWS
WHEN THE WORLD
TURNS AROUND
SAN FERNANDO MAS (Club Mix)



Musicians:

Trumpets	Stanton Davis—Clive Mitchell
Alto Sax	Eddie Quarless
Tenor Sax	Courtney Wynter
Guitar	Mahjan—Jeff Medina
Bass	Clive Bradley
Keyboards	Clive Bradley
*Percussion	Tony Niles-Nelson (inspired by *Nelson)
Drum Program, Roland 808	Mahjan—Nelson

Background Vocals:

Janet Alleyne — Glenda Ifill — Keith Prescott — George Victory

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Material Written by Robert Nelson
Music Arranged & Conducted by Clive Bradley
Produced by Johnny Thomas & Robert Nelson
Executive Producter Johnny Thomas
Recorded & Mixed at Rawlston Recording Studio, Brooklyn, N.Y.
Engineer: Randy Phipp/Asst. Engineer: George Mayers
Photography by Bernard Byer

From humor to satire ... from "Garret Bounce" through "Baldhead Rasta" to "Love You Forever" it's Nelson full of color and bounce.

Since his entry into the calypso arena, like a warrior, he has been at the forefront of all battles to bring about changes in calypso. In a singularly unique fashion as he has done for three decades "Nelo" has used traditional rhythms as the base to move calypso into interesting & innovative dimensions.

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Winthrop Haldor

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JOHN ANDERSON

WILD & BLUE



Side One

WILD AND BLUE
(John Scott Sherrill)
THE WALTZ YOU SAVED FOR ME
(Gus Kahn/Wayne King/Emil Flindt)
HONKY TONK HEARTS
(Bob McDill)
THE LONG BLACK VEIL
(Danny Dill/Marijohn Wilkin)
SHE NEVER LOOKED THAT GOOD
WHEN SHE WAS MINE
(Bob Morrison/Johnny MacRae)
DISAPPEARING FARMER
(Sandy Pinkard/James Cowan)

Side Two

A HONKY TONK SATURDAY NIGHT
(Sanger D. Shafer)
GOIN' DOWN HILL
(John David Anderson/X. Lincoln)
THE PRICE OF A THIN SILVER DIME
(Ronal McCown)
SWINGIN'
(John David Anderson/Lionel A. Delmore)
IF A BROKEN HEART COULD KILL
(Norris D. Wilson/Allen Henson/Wayland Holyfield)

PRODUCED BY FRANK JONES WITH JOHN ANDERSON
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String Section: The Nashville String Machine

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"The Waltz You Saved For Me"
Special Ghost Appearance by Merle Haggard
"The Long Black Veil"
Ronnie Drake, Al Henson, Beckie Foster and Joy Gardner
appear courtesy of RCA Records
Merle Haggard appears courtesy of Epic Records

Production Coordinator: Claudia Mize
Art Direction/Design: Simon Levy Photography: Slick Lawson

I would like to thank Emmylou Harris and Merle Haggard for helping make a dream come true. Because this was the last album recorded in Columbia "Studio B," I would like to dedicate it to all the great artists, musicians, producers and engineers, past and present—especially Lou Bradley and Charlie Bradley —who made "Studio B" a part of Country Music history.

John D. Anderson

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EVERYTHING'S ALRIGHT ★
THAT AWFUL DAY ★
I SHALL NOT BE MOVED ★
JESUS IS ALL THAT I NEED ★
WHOS YOU GAVE IN ★

SIDE TWO
OLD CHURCH YARD ★
I WANT TO SEE HIS SMILE ★
SHIP FROM KINGS HARBOR SHORE ★
CALL OUT TO JESUS ★
OLE SATAN ★
GONNA BE MOVIN' ★

★ Recorded January, 1981
★ Recorded 30 January, 1981
★ Recorded 23 February, 1981

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Recorded at CHANNOUR AUDIO - Indiana, Kentucky
Engineer: KEVIN KNIGHTHORST
Photography: RICHARD FOLEY - Louisville, Kentucky
Art Direction & Design: FRED CAPLESTICK
Production Coordinator: GARY S. MILLER

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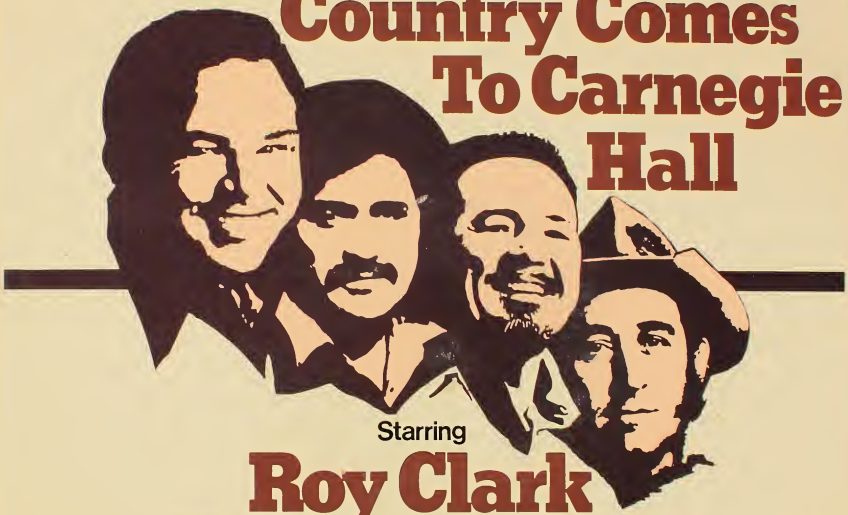
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(Jack Guthrie)
Michael H. Goldsen, Inc. (ASCAP)

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(W. Warren/A.A. Carter)
Unart Music Corp. (ASCAP)

3. GREEN LIGHT
(Hank Thompson)
Brazos Valley Music (BMI)

4. OLDTIME FIDDLE MEDLEY
(Featuring Ray Mellas & Curly Lewis)
GRAY EAGLE (PD)—BILL CHEATHAM (PD)—LIBERTY (PD)

5. A SIX PACK TO GO
(Thompson/Lowe/Hart)
Brazos Valley Music (BMI)

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SIDE TWO

FREDDY FENDER

1. JAMBALAYA
(On The Bayou) (Hank Williams)
Fred Rose Music, Inc. (BMI)

2. AFTER THE FIRE IS GONE
(L.E. White)
Twitty Bird Music Pub. Co., Inc. (BMI)

3. I LOVE MY RANCHO GRANDE
(S.R.Ramos/E.D. Uranga/
J.D. Del Moral/B. Costello)
Edward B. Marks Music Corp. (BMI)

4. BEFORE THE NEXT TEARDROP FALLS
(V. Keith/B. Peters)
Shelby Singleton Music, Inc.,
Ben Peters Music (BMI)

5. WASTED DAYS AND WASTED NIGHTS
(B. Huerta/W. Duncan)
Unart Music Corp. (ASCAP)

PRODUCED BY HUEY P. MEAUX
AND UNCLE MICKEY MOODY

SIDE THREE

ROY CLARK

1. ALABAMA JUBILEE
(Jack Yellen/George L. Cobb)
Warner Bros. Inc. (ASCAP)

2. UNDER THE DOUBLE EAGLE
(Guitar Instrumental by Roy Clark)
(PD)

3. BANJO BUCK
(Banjo Instrumental by Buck Trent)
(Buck Trent)
Carreta Music (BMI)

4. WE CAN'T BUILD A FIRE IN THE RAIN
(Bud Reneau)
Chess Music Inc. (ASCAP)

5. MALAGUENA
(Guitar Instrumental by Roy Clark)
(E. Lecuona)
Edward B. Marks Music Corp. (BMI)

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SIDE FOUR

DON WILLIAMS

1. THE SHELTER OF YOUR EYES
(Don Williams)
Jack Music, Inc. (BMI)

2. SAY IT AGAIN
(Bob McDill) Hall—Clement Publications
(A Division of Vogue Music, Inc.) (BMI)

3. TILL THE RIVERS ALL RUN DRY
(Wayland Holyfield/Don Williams)
Horse Creek Music (BMI)

4. (Turn Out The Light And) LOVE ME TONIGHT
(Bob McDill) Hall—Clement Publications
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5. YOU'RE MY BEST FRIEND
(Wayland Holyfield)
Don Williams Music, Inc. (BMI)

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SIDE 1

1. Nature's Baby — 6:35
   (G. McDaniels) Lon Port Music, BMI
2. Only The Moon And Me — 4:50
   (N. Calloway, Roberts) Bedrock Music Northern Lights, BMI
3. Mother Time — 4:59
   (G. McDaniels) Lon Port Music, BMI
4. More Today Than Yesterday — 3:48
   (P. N. Upton) Spiral Music, Red Dust, BMI
5. Prisoner Of Love — 3:25
   (C. Gaskin, L. Robin, R. Columbo) Colgems-EMI Music, Inc., E. H. Morris & Co., ASCAP

SIDE 2

1. Maybe I'm Amazed — 3:37
   (P. McCartney) MacLen Music, BMI
2. Your Song — 3:55
   (E. John, B. Taupin) Dick James Music, BMI
3. Feels So Good — 2:58
   (B. Salter, R. MacDonald) Antisa Music, ASCAP
4. I Wouldn't Have You Any Other Way (Ain't Nobody Perfect) - 2:47
   (Wheeler, Goode) Album Songs, ASCAP
5. Out Of Nowhere — 3:30
   (Beyman, J. Green) Famous Music Corp., ASCAP

Time has a way of catching up with everything and everyone. But they say there is an exception to everything and in this case that exception is Lena Horne. Somewhere deep within herself this lovely lady has found a secret place that keeps both her and her music untouched by time. And while very few people ever find that special place within themselves, they can all capture part of that feeling when she shares her music. Music as can only be sung by Lena Horne — ageless and timeless.

Lena Horne

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PHILIPS

Alessandro Scarlatti

12 SINFONIE DI CONCERTO GROSSO

I Musici

WILLIAM BENNETT
HANS ELHORST
LENORE SMITH
BERNARD SOUSTROT

6769 066
7654 066

PHILIPS

Alessandro Scarlatti

12 SINFONIE DI CONCERTO GROSSO

No. 1
in F, for 2 flutes, strings, and continuo
F-dur, für 2 Flöten, Streicher und Continuo
en fa majeur, pour 2 flûtes, cordes et continuo

No. 2
in D, for trumpet, flute, strings, and continuo
D-dur, für Trompete, Flöte, Streicher und Continuo
en ré majeur, pour trompette, flûte, cordes et continuo

No. 3
in D minor, for flute, strings, and continuo
d-moll, für Flöte, Streicher und Continuo
en ré mineur, pour flûte, cordes et continuo

No. 4
in E minor, for flute, oboe, strings, and continuo
e-moll, für Flöte, Oboe, Streicher und Continuo
en mi mineur, pour flûte, hautbois, cordes et continuo

No. 5
in D minor, for 2 flutes, strings, and continuo
d-moll für 2 Flöten, Streicher und Continuo
en ré mineur, pour 2 flûtes, cordes et continuo

No. 6
in A minor, for flute, strings, and continuo
a-moll, für Flöte, Streicher und Continuo
en la mineur, pour flûte, cordes et continuo

No. 7
in G minor, for flute, strings, and continuo
g-moll, für Flöte, Streicher und Continuo
en sol mineur, pour flûte, cordes et continuo

No. 8
in G, for flute, strings, and continuo
G-dur, für Flöte, Streicher und Continuo
en sol majeur, pour flûte, cordes et continuo

No. 9
in G minor, for flute, strings, and continuo
g-moll, für Flöte, Streicher und Continuo
en sol mineur, pour flûte, cordes et continuo

No. 10
in A minor, for flute, strings, and continuo
a-moll, für Flöte, Streicher und Continuo
en la mineur, pour flûte, cordes et continuo

No. 11
in C, for flute, strings, and continuo
C-dur, für Flöte, Streicher und Continuo
en ut majeur, pour flûte, cordes et continuo

No. 12
in C minor, for flute, strings, and continuo
c-moll, für Flöte, Streicher und Continuo
en ut mineur, pour flûte, cordes et continuo

I Musici

William Bennett, flute • Flöte • flûte
Lenore Smith, flute • Flöte • flûte I (1 & 5)
Bernard Soustrot, trumpet • Trompete • trompette (2)
Hans Elhorst, Oboe • hautbois (4)

PHILIPS

Alessandro Scarlatti

12 SINFONIE DI CONCERTO GROSSO

I Musici

WILLIAM BENNETT
HANS ELHORST
LENORE SMITH
BERNARD SOUSTROT

6769 066

Alessandro Scarlatti

12 SINFONIE DI CONCERTO GROSSO

Alessandro Scarlatti, né en Sicile en 1660 et mort à Naples en 1725, est généralement connu comme compositeur d'opéras. Bien exercé dans l'art d'écrire des ouvertures et des symphonies orchestrales pour ceux-ci, il commença en juin 1715 à composer une série de 12 symphonies pour ensemble de cordes, continuo et un assortiment d'instruments à vent. Dans le manuscrit autographe (se trouvant au British Museum), il attire lui-même l'attention sur les éléments «concerto grosso» de leur construction, faisant contraster les timbres des *soli* et *tutti*. Le Dr. Charles Burney qualifie Scarlatti de «recherché et savant» en comparaison de certains de ses collègues italiens: certes, il utilise les techniques plus anciennes de la fugue et des effets d'écho, mais cela avec une extraordinaire légèreté de toucher, les mélangeant au style galant, plus moderne, avec une dextérité qui souligne son importance dans le développement du style classique à ses débuts.

I Musici

PHILIPS

William Bennett, flûte
Lenore Smith, flûte (1 et 5)
Bernard Soustrot, trompette (2)
Hans Elhorst, hautbois (4)

9500 959 Face 1:

N° 1 en fa majeur pour deux flûtes, cordes et continuo

Allegro – Adagio – Allegro – Adagio – Allegro

N° 2 en ré majeur pour trompette, flûte, cordes et continuo

Spiritoso – Adagio – Allegro – Adagio – Presto

N° 3 en ré mineur pour flûte, cordes et continuo

Vivace – Adagio – Andante – Adagio – Allegro

Face 2:

N° 4 en mi mineur pour flûte, hautbois, cordes et continuo

Vivace – Adagio – Allegro – Adagio – Allegro

N° 5 en ré mineur pour 2 flûtes, cordes et continuo

Spiritoso, e staccato – Adagio – Allegro – Adagio – Allegro assai

N° 6 en la mineur pour flûte, cordes et continuo

Vivace – Adagio – Allegro – Adagio – Allegro

9500 960 Face 3:

N° 7 en sol mineur pour flûte, cordes et continuo

Moderato – Moderato (Allegro) – Grave – Allegro

N° 8 en sol majeur pour flûte, cordes et continuo

Allegretto – Adagio – Allegro – Adagio – Vivace

N° 9 en sol mineur pour flûte, cordes et continuo

Vivace – Adagio – Moderato – Adagio – Allegretto – Menuett

Face 4:

N° 10 en la mineur pour flûte, cordes et continuo

Vivace – Adagio – Allegro – Adagio – Allegretto

N° 11 en ut majeur pour flûte, cordes et continuo

Spirituoso – Lento – Allegro – Adagio – Allegro

N° 12 en ut mineur pour flûte, cordes et continuo

Adagio – Andante giusto – Adagio – Andante moderato

SINFONIA N° 1 EN FA MAJEUR
(cordes, continuo et deux flûtes)

L'*Allegro* initial de 24 mesures presente un certain caractere «concerto grosso» dans deux brèves sections pour violon solo accompagné par les flûtes gazouillant en tierces. Suit un *Adagio* de transition (en ré mineur), dont la ligne de basse descend chromatiquement sur l'octave tout au cours de ses 15 mesures. Au cœur de chaque sinfonia se trouve un mouvement fugué de plus longue durée; dans cet *Allegro* il y a un très élégant échange de jeu entre les *tutti* et les éléments solistes (favorisant à tour de rôte l'alto, les violons et le violoncelle) dans te cadre formel de la fugue Le brel *Adagio* est pour flûtes et violoncelle; la partie de violoncelle satisfait par sa richesse, comme c'est si souvent te cas chez Scartatti qui, accompagnant souvent le virtuose du violoncelle Francischielto(*), avait de plus en plus conscience du potentiet de t'instrument. Ce «pont» modulatoire de neuf mesures transporte la musique du ré mineur en un *Allegro* final en la majeur caractérisé par ses rythmes pointés

SINFONIA n° 2 EN RÉ MAJEUR
(cordes, continuo, trompette et flûte)

Dans ces symphonies, des détails d'orchestration tels que tes échanges rythmiques entre les violons et les vents au début du *Spiritoso* initial suggèrent que ces œuvres furent ecrites pour le salon de musique plutôt que pour «couvrir le vacarme d'un public de cour arrivant en retard au theâtre» (Raymond Meylan). Ce premier mouvement est d'une instrumentation tégere, avec des figures de gammes pour les cordes, les vents étant charges d'accentuer les changements harmoniques. Le timbre requis de la trompette peut être deduit de la propre estimation de Scarlatti, selon laquelle le son d'une trompette egalait celui de quatre violons. La trompette est silencieuse dans le brel *Adagio* de transition, et l'*Allegro* central est de nouveau une lusion d'elements de fugue et de concerto grosso, avec à la fin un soupçon de rythmes pointés, réminiscence du style de l'ouverture a la française. Le second *Adagio* consiste en 22 mesures de rythmes pointes, jouees par un quatuor de flûte, deux violons et alto Le *Presto* final est un mouvement binaire puissant et clairement défini, avec des sections concertantes pour le violoncelle.

(*) Egalement connu sous le nom de Franciscello

SINFONIA N° 3 EN RÉ MINEUR
(cordes, continuo et flûte)

Le *Vivace* d'introduction, en 19 mesures, fait un large usage de doubles-croches en tierces. L'*Adagio* est un solo de flûte accompagné par le violoncelle (le clavecin restant silencieux) en un lyrique contrepoint de rythmes pointés; bientôt les violons et l'alto reprennent cette figuration, qui pour le reste de ce court mouvement est partagée entre toutes les parties, excepté le second violon, l'écriture étant d'une texture extrêmement légère. Le mouvement central est un *Andante* dans le style de la sonate d'église avec une conduite très vocale des parties, utilisant un motif constitué d'une mesure de notes répétées que suit une montée, d'une septième d'abord, puis d'une variété d'intervalles. Un *Adagio* de 12 mesures en un limpide contrepoint de croches comporte une entrée caractéristique du violoncelle en octaves et en doubles-croches. L'*Allegro* binaire a le rythme distinctif du finale de la Sinfonia *n°* 1.

SINFONIA N° 4 EN MI MINEUR
(cordes, continuo, flûte et hautbois)

Le *Vivace* initial établit une jolie association entre la flûte et le hautbois, opposés au frottement des cordes. Ceci fait place à un *Adagio en* sol majeur. L'*Allegro* à caractère de fugue, utilisant deux motifs contrastés, contient un duo épisodique pour la flûte et le violoncelle, qui font également démarrer l'*Adagio* suivant, puis sont graduellement rejoints par les autres instruments; si bien qu'il y a un *tutti* de sept mesures avant l'*Allegro* final, une gigue en 12/8.

SINFONIA N° 5 EN RÉ MINEUR
(cordes, continuo et deux flûtes)

Le premier mouvement, *Spiritoso* e *staccato*, a un début plein de fraîcheur en lignes de cordes ponctuees par les commentaires du *tutti*. Cette structure établie se prolonge à travers l'*Adagio* servant de transition à l'*Allegro* fugué central Le second *Adagio* ne comporte pas de continuo et amène l'*Allegro assai* final

SINFONIA N° 6 EN LA MINEUR
(cordes, continuo et flûte)

Bien que moins intéressant, le *Vivace* initial continue le schéma d'une splendide ligne de violoncelle: une descente graduelle de plus d'une octave avant les mesures de la cadence. Il y a un duo de flûte et violoncelle dans l'*Adagio*; l'*Allegro* fugué, comme c'est souvent le cas chez Scarlatti, commence comme une fugue à part entière, puis en dévie et se termine par un épisode de quelque longueur. Après l'*Adagio* de transition, un sort semblable attend l'*Allegro* fugué final.

SINFONIA N° 7 EN SOL MINEUR
(cordes, continuo et flûte)

Le style de cette symphonie varie en ce que le *Moderato* du début est d'une orchestration beaucoup plus fournie qu'aucun mouvement des symphonies précédentes. Il n'y a pas l'habituelle section *Adagio* de transition, et la fugue *(Moderato)* a un sujet plus long et plus chromatique qu'à l'ordinaire; elle est en outre plus développée. Le *Grave* qui suit a également une texture générale bien plus riche; le dernier *Allegro* a tout l'éclat typique d'un finale vénitien.

SINFONIA N° 8 EN SOL MAJEUR
(cordes, continuo et flûte)

L'*Allegretto* initial débute en canon entre les premiers et seconds violons, où la cadence comporte ces sons frottés habituels au traitement des cordes du dix-huitième siècle; l'idée d'écho se poursuit tout au cours du mouvement et joue aussi un grand rôle dans le finale. La flûte est traitée en soliste dans les deux *Adagios* qui encadrent l'*Allegro* central, une fugue pleinement développée sur un sobre motif d'une demi-mesure. Le *Vivace* final est une exploitation enjouée de rythmes pointés.

SINFONIA N° 9 EN SOL MINEUR
(cordes, continuo et flûte)

Comme dans le n° 7, le sol mineur apparaît chez Scarlatti comme un catalyseur, aidant à produire une œuvre de caractère plus sérieux. Le *Vivace* initial est d'une écriture très fournie; le premier *Adagio* s'ouvre comme un quatuor pour la flûte et les cordes supérieures, que viennent bientôt développer et enrichir le violoncelle et le continuo. Le *Moderato* central est une double-fugue pleinement développée suivie par un charmant duo pour flûte et continuo *(Adagio)*, puis un *Allegretto* aux allures de gigue Un menuet additionnel complète cette symphonie.

SINFONIA N° 10 EN LA MINEUR
(cordes, continuo et flûte)

Formellement, cette sinfonia suit de près les quatre premiers mouvements du *n°* 9, le *Vivace* initial ressemblant à la technique des *tutti* ponctuant la ligne des cordes, utilisée dans te *n°* 5. Des deux *Adagios*, le premier est un solo de flûte sans accompagnement, et le second un quatuor de la flûte et des cordes supérieures, développant une texture pleinement orchestrée. L'*Allegretto* finat est de forme binaire

SINFONIA N° 11 EN UT MAJEUR
(cordes, continuo et flûte)

Le *Spirituoso* initial définit l'ut majeur sans aucune équivoque; après une conclusion sur la dominante, suit un *Lento* en mi mineur avec une partie concertante de flûte et une intéressante ligne de violoncelle. L'*Allegro* central en ut majeur debute comme une fugue et, à mi-chemin, devient une section de développement dans un sens plus moderne. Un *Adagio* (la mineur) conclut sur le sol, et l'*Allegro* final revêt à nouveau ta tonalité d'ut majeur, toute cette sinfonia étant un paradigme de l'arrangement classique des tonalités.

SINFONIA N° 12 EN UT MINEUR
(cordes, continuo et flûte)

Cette symphonie s'ouvre sur un majestueux *Adagio* de 19 mesures, d'une texture très riche excepté dans cinq mesures du milieu. Suit, de nouveau en ut mineur *(Andante giusto)*, une superbe fugue sur un sujet chromatique. Un ample *Adagio* en mi bemol majeur comporte une basse en croches continues; cette basse est bientôt reprise par l'alto et le second violon à l'unisson, formant une sonorité délicieusement aérienne. L'*Andante moderato* final est un mouvement binaire du genre de le gigue, avec de nombreux contrastes de *forte* et de *piano*, comme c'est souvent le cas tout au cours de ces 12 symphonies.

Joan Ashley
traduction de Pierre Balaschetf

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Printed in The Netherlands

These modern records can be played with every modern light-weight pick-up.
The stereo sound, however, is reproduced only when stereo equipment is used

PHILIPS


Rev. PAUL MORTON
JESUS, WHEN TROUBLES BURDEN ME DOWN

SIDE ONE

I'M SO GLAD JESUS LIFTED ME
Traditional arr. Thomas Whitfield/More Of The Same Music/BMI/2:49

NOTHING BUT THE BLOOD
Traditional arr. Thomas Whitfield/More Of The Same Music/BMI/5:50

THE STORY OF CALVARY
Thomas Whitfield/More Of The Same Music/BMI/5:14

TAKE ME THROUGH
Traditional arr. Thomas Whitfield/More Of The Same Music/BMI/2:44



SIDE TWO

JESUS, WHEN TROUBLES BURDEN ME DOWN
Traditional arr. Thomas Whitfield/More Of The Same Music/BMI/4:53

TIME TO COME BACK HOME
Thomas Whitfield/Sure Been Good Music/BMI/4:10

WE NEED THE LORD
Thomas Whitfield/More Of The Same Music/BMI/4:25

YOU FORGAVE ME
Thomas Whitfield/More Of The Same Music/BMI/3:20

Executive Producer: BUTCH McGHEE
Producer: THOMAS WHITFIELD
Production Manager: DEBRA MORTON

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R63820

MACHEL



SOCA EARTHQUAKE

side A

'I'

WINSFORD DEVINE

Earthquake

MACHEL MONTANO WINSFORD DEVINE

He fills up a stage - and the world is his stage - this small but radiant Trinidad superstar.
At 12, Machel has already lit up audiences in New York's Madison Square Garden; in Washington D.C.; in Paris; and throughout the Caribbean.

He started as a Junior Calypso King in 1982 Trinidad Carnival; and two years later, climbed to the top with his "Too Young to Soca", a recording hit and 'winning' selection in the most competitive calypso tent in the world - the Trinidad Carnival Calypso Monarch competition.

He organised his own band, the Pranasonic Express, from young people in his neighborhood.
And in November '86, he was "discovered" by Star Search, who recorded a performance for transmission on US national television.

His debut album features his smash hit "Too Young to Soca" which was top of the Caribbean hit parade in Miami, the US Virgin Islands and Trinidad & Tobago.
This, his second album recorded on the Macho Music label, features some of his own writing and composition in the title track "Soca Earthquake."

In three short years to stardom, Machel's milestones are many - radio and television commercials; a jingle for a 50-year old insurance company; endorsement for an anti-drug campaign; a host of live and recorded appearances; rave reviews and interviews; concert tours; a theme song for the Concacaf Youth Football series; and his own personal academic achievements.

Through it all, he gratefully leans on the strength, support and love of his family: father Winston, a petroleum geologist, is his manager; mother Elizabeth, guidance counsellor in the Trinidad & Tobago schools system, is his publicist; and his older brother Marcus.

Being an entertainer is hard work, Marchel admits; but through it all, he shines on his own energy, ready for anything, ready to rock the world with his own vibrations, his own soca earthquake!

side B

School Days Soca

WINSFORD DEVINE

Mother's Child

WINSFORD DEVINE

SOCA EARTHQUAKE, my second album, is dedicated to all my friends and fans.

MOTHER'S CHILD is for my loving mother, and all mothers who have cheered me along the way.

All those special girls who screamed their hearts out for me, and who wrote letters of encouragement, SCHOOL DAYS SOCA is for you!

"I" goes out to all our egos!
Be what you are, and be proud.
Stand firm!

Finally, let's party!
Let's shake, shake, shake!
It's an "EARTHQUAKE!'

One Love
Machel

SPECIAL THANKS to my beautiful family - Mom, Dad and my brother Marcus.
To my music arranger, Leston Paul.
To my composer, Winsford Devine.
To my USA management team, Margot Jordan and John Marcellin.
To the members of Pranasonic Express Youth Band, especially Vincent Rivers and Rachael Fortune.
Thanks also to Carl and Carol Jacobs and their beautiful daughters, Carla and Caryl.
To all the musicians.
To Errol Sookradge, Eric Michaud, and all at Coral Studios.
To Clyde Black..
To Betty Ann Noreiga.
And finally to all those who offered assistance and encouragement, but were not mentioned.

Guitar:
LENNY PHILLIPS
Percussion:
MICHAEL "TOBY" TOBAS
Piano, Keyboard, Bass, Drums, Linn Drum (Programming) Overdubs:
LESTON PAUL
Trombone:
LAMBERT PHILLIP
1st Trumpet:
ENRIQUE MOORE
2nd Trumpet:
FORTUNIA RUIZ
Alto Sax:
ROY CAPE
Tenor Sax:
DENNIS WILKINSON
Background Vocals:
CARL AND CAROL JACOBS
RACHAEL FORTUNE
MACHEL MONTANO
Lead Vocal:
MACHEL MONTANO
Special Guest Back-up:
CARLA and CARYL JACOBS for "School Days Soca"
Produced by:
WINSTON & ELIZABETH MONTANO for MACHO MUSIC
Directed and arranged by:
LESTON PAUL
Engineers:
ERROL SOOKRADGE
ERIC MICHAUD
Studio:
CORAL STUDIO, Sea Lots, Trin'dad
Mixed by:
LESTON PAUL
at Coral Studio
Mixing Engineer:
ERIC MICHAUD
Mastering:
EUROPADISK LTD
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SOCA EARTHQUAKE


frank davenport
and the tongue n' groove band
"drinkin' jack daniels"
featuring BO DIDDLEY
Ross Storey
© 1985

In order to hear the hidden message within this record to the max but not until your eardrum cracks!

In memory of Duffy Everett: "He had a Rock 'n Roll Heart"

Thanks to Bill and Randy for believing in magic and seeing this project through to completion.

Thanks to Dave, Jason, Joe and Christopher for the voyage on the good ship Iris . . . hoping to sail again soon.

My most humble gratitude to a true friend who stuck by me when I was really down. I can't express how much it honors me to have "The Man" who took Big Joe Turner, Hank Williams, John Lee Hooker, Muddy Waters, T-bone Walker, Les Paul, and his own unique African, Latin, Island and Cajun heritage, to create what we know as Rock 'n Roll. The term Rock 'n Roll was invented by Allen Freed. The first time he announced Bo at "The Paramount," he said, "Here's a man whose music I can't really put a label on, all I can say is he's going to *Rock 'n Roll* you out of your seats!" Thus God (not the devil) gave birth to Rock 'n Roll.

Through this, the man evolved the rhythms, showmanship and basic tricks that would influence "Elvis," "The Beatles," "The Who," "The Dead," "Quicksilver," "Springsteen," "Yardbirds," "Doors," "The Stones," "Hendrix," "Thorogood," "ToTo," "The Clash," "Bow Wow Wow," and over 300 other groups to cover his songs or use his beat.

Thanks Bo for being there when I asked for help, I consider our long close relationship the highest honor of my life.

Special thanks to Marie, Tracy and Sherry for all the support.

I'd like to say that this entire project was completed under the divine guidance of my High Exalted Holy Advisor, Guru Jimbru, the Guru of Love. Please send him all of your gold. Keep your cash, checks and credit cards; he's building "The Pyramid" out of all the gold on earth and when it's completed, we'll all be saved. He also needs zealots for the Divine Mission.

Intergalactic support was provided by Fredrico. He served as co-producer and remixed all the songs. He did all this while working undercover for the extraterrestrials and the C.I.A. (Creative Innerspace Arbitrators) to save America from government corruption and terrorist infiltrators.

Support Steve Jones and The Climb For Life.

Thanks to Pete Wambach, Sr. for selling me my first Bo Diddley record almost thirty years ago at Wambach's Wax Works. Thanks to Bo's Personal Manager Martin Otelsberg.

Special appreciation to Dennis "Sarg" Shatto for giving more love and commitment than I could expect from Jesus himself.

Thanks to all the friends and musicians who joined in to paint this picture. God bless "The Holy Model Rounders" and Sherry Bell. To Ricky Nelson: Rave On For Us All.

My heart belongs to Frank IV, Jenny, Jeremy and Scott. They are what keep me going. Someday we'll be touring together.

I'd like to thank my brothers, C.B. Franklin and Ramsey Black Davenport. Love to Bob and Wendy, Helen Heisey, Thorney, Stu, Roger, Bird, Non, Kent, Molly, Mans, Schmere, Duncan, and Jane.

Thanks to Bill Tolan—true friend; Debra Jo—love and refuge.

For info on custom made Bo Diddley Guitars contact Frank Davenport, c/o 103 N. York Street., Mechanicsburg, PA 17055.

Love to Paula and Kidd; same for the Tom Holmes and the Dragonettis.

If you don't like it, recycle it.

God Bless.

"It's a beautiful day in central PA."

Frank Davenport

Censored: Must be 21 years of age to listen to this record

DEPUTY DIDDLEY SURE DOESN'T JIVE WHEN HE SAYS "DON'T DRINK AND DRIVE!"

Recorded and mixed at Iris Sound, Philadelphia, PA
Head Engineer: David Ivory

side 1

1. **Drinkin' Jack Daniels**
   (Bo Diddley, Paula Ivey)
2. **Blues In A Bottle**
   Traditional (new arr. Frank Davenport)

side 2

1. **Locally Owned & Operated**
   (Frank Davenport)
2. **Crazy Weekend Dancer**
   (Frank Davenport)

executive producer: Randy Michels
assistant to the executive producer: William Mitten
co-producers: Frank Davenport, J. Fredrico Brillhart, David Ivory, *Bo Diddley (Drinkin' Jack Daniels)
guitar: Bo Diddley, Frank Davenport, Chaz Martin, Dave Tarlecki
bass: Larry Bachman
drums: Mike Rank
percussion: J. Fredrico Brillhart
saxophone: Larry Green
keyboards: John O'Hara, Tom Hoover
mandolin: Dennis Shatto
flute: Deenie Hamacher
vocals: Bo Diddley, Frank Davenport, Deenie Hamacher, Larry Bachman

090485

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Scott
Jacoby
MIDLAND
INTERNATIONAL



BKL1-0872

Scott Jacoby

Produced by Lee Pockriss

SIDE A

Mr. Pilot Take Me Home*
(ASCAP 2:58)

Loving Song*
(ASCAP 3:18)

(Hey Girl) Act Like a Woman†
(ASCAP 2:23)

Easy My Love†
(ASCAP 2:59)

Sunny Monday†
(ASCAP 2:46)

SIDE B

I Sure Do Miss You, Harpo*
(ASCAP 3:40)

Love on the Sly†
(ASCAP/BMI 2:54)

Tapioca†
(ASCAP/BMI 3:06)

Everybody But Me*†
(BMI 2:43)

When Julie Comes Around*
(ASCAP 2:43)

*Arranged by Lee Pockriss
†Arranged & Conducted by Jimmy Wisner
Recording Engineer: Chuck Irwin
Recording Technician: Frank Campbell
Recorded at C.I. Recording Studios, New York City
Cover Photo: Nick Sangiamo
Liner Photo: Hal Wilson

MUSICIANS

George Devens—*percussion*
Rick Marotta—*drums*
Jeffrey Mironov—*guitar*
Carmine D'Amico—*guitar*
Russell George—*bass*
Paul Griffin—*piano*
Eugene Bianco—*harp*
Stuart Scharf—*guitar*
Len Lanzi rone—*piano*
Al Gorgoni—*guitar*
Vincent Bell—*guitar*
Allan Schwartzberg—*drums*
Gene Orloff—*concertmaster*
Jimmy Johnson—*drums*
Artie Kaplan—*reeds*

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(This Album Has Been ELECTRONICALLY REMASTERED For STEREO)

PR 7663

JAMES MOODY
Workshop, Vol. 1
Dave Burns, Sadik Hakim, Joe Harris, Eddie Jefferson and others.



PRESTIGE HISTORICAL SERIES
Original 1954-55 Recordings

PHOTO COURTESY DOWNBEAT MAGAZINE
DESIGN/DON SCHLITTEN

PRESTIGE 7663



JAMES MOODY/Workshop, Vol. 1

While jazz was deeply preoccupied with the so called 'cool' and 'West Coast' styles in the early 1950's, more muscular and less tasteful modes of expression were being employed by rhythm and blues ensembles led by the likes of Bull Moose Jackson, Earl Bostic, Lynn Hope, King Kolax, Joe Morris and Screamin' Jay Hawkins. What these groups lacked in finesse they made up for in sheer red-blooded power. Their audiences were dancers and ravers who almost certainly knew nothing about jazz. Yet these bands were important to jazz for they spawned a legion of young musicians who graduated to jazz with a respect for the beat. Men such as the Turrentine brothers, George Tucker, Blue Mitchell, John Coltrane, Randy Weston and many others came up through the r&b ranks. Besides paving the way for hard bop, the Earl Bostics and the Eddie Vinsons opened the door to a wider acceptance by the general public for some really virile jazz combos—the Ammons-Stitt band, Bennie Green's outfit, Tiny Bradshaw's aggregation and the wonderful James Moody unit heard on this album.

Moody, Bradshaw and the others tended to avoid using the word 'jazz' which was the kiss of death in the eyes of showbusiness at large. Instead they played the dance circuit and swung so hard that none of the customers complained. All they wanted was a beat and the fact that the saxophones of Moody, Stitt or Jug sounded a lot more subtle than say Bostic or Vinson never struck them. Thus by choosing not to wear a 'jazz' button-hole, James Moody and others were able to satisfy themselves by playing what they wanted to play, and having a large, appreciative public into the bargain. Moody would slip in the occasional basic type of number (eg. **Jack Raggs**, heard in this collection, on which James gets into a rocking blues groove) just to keep everybody happy. As a result his band was never short of employment.

However, in the studio Moody's work tended to be more adventurous and although many of these dances probably bought his **Prestige** records, so did bebop fans who had been digging him for years—since he first showed with Dizzy Gillespie in 1946.

After returning from Europe in 1951—and incidentally his European records are well documented on **Prestige—James Moody's Greatest Hits** (PR 7431), **More of James Moody's Greatest Hits** (PR 7441) and **The Paris Bebop Sessions** (PR 7605)—the saxophonist was signed by Mercury for two years. But late in 1953 James Moody became a **Prestige** recording artist.

During the next couple of years the band made seven sessions for the label and the first four of these, originally cut for 10" LP release, appear in this first volume of James Moody's **Workshop.** Two more volumes to complete the picture will be issued in due time. The personnel of the Moody band remained remarkably stable throughout this period with the horns and bassist John Lathan ever present. Sadik Hakim, formerly known as Argonne Thornton, played piano on the first date but by April, 1954, had been replaced by Jimmy Boyd who remained with Moody for the next three years. Drummer Joe Harris is present on Side A of this album. When he quit the band, the dependable Clarence Johnston began a five-year association with James on the **Blues In The Closet** label. Vocalist Eddie Jefferson whose love and knowledge of Moody's music moved him to write lyrics for many solos by the saxophonist, stayed with the group through thick and thin. Besides being the singer, Eddie also acted as band and road manager. Jefferson's recent return to activity can be heard on **Body And Soul** (PR 7619) and also James Moody's latest album **Don't Look Away Now!** (PR 7625).

A brief re-cap on Moody's career up to the time of these sessions seems to be in order at this point. Born in Savannah, Georgia, on February 26, 1925, he made his first records (with Dizzy Gillespie) at the age of 21. On those small group sides were Dave Burns and Joe Harris. Moody played tenor sax and he continued to employ this horn during his two-year tenure with Dizzy's big band. From 1949-51 James lived and worked in Europe, dividing his time between France, Scandinavia and Switzerland. He took up alto sax and with the smaller horn cut a version of **I'm In The Mood For Love** in Sweden which became a hit in the USA. He returned to New York in the late summer of 1951, reformed a group and hit the road. By 1954 his playing, while still deeply rooted in Lester Young and Charlie Parker, had grown really personal and distinctive.

Moody's Men were for the most part old friends. Burns (trumpet), William 'Shep' Shepherd (trombone), Pee Wee Moore (baritone) and Harris were all buddies from the Gillespie days. Sadik Hakim was another pal while Clarence Johnston, Lathan and Jimmy Boyd were young men that James hand-picked. He wanted a swinging, straight-ahead rhythm section—and they were IT.

To arrange the music for these four sessions, James employed another youngster who, as a trumpeter with the Lionel Hampton Orchestra, had already made a name for himself in Europe the previous year. On numerous sides waxed by contingents from Hamp's organisation, the very fresh compositions and orchestrations by 21-year-old Quincy Delight Jones, Jr., had drawn extremely favorable comment on both sides of the Atlantic. Quincy made a sizeable contribution to enlarging the Moody book with such items as **Keepin' Up With Jonesy, I'm Gone, Moody's Mood For Blues, Faster James** (all on this album), **The Golden Touch,** and **Moody's Blue Again.** He also introduced James to tenor saxophonist Benny Golson who came up with **Blue Walk, The Strut, And You Called My Name,** and **Big Men.**

The Moody line-up had an individual sound, a big sound but never a brash one. At times it was reminiscent of Tadd Dameron's groups of the late 'forties, particularly when James added his alto to the ensemble. Though this was no hard and fast rule. Moody normally employed the smaller horn on ballads—**A Hundred Years From Today, Over The Rainbow** and so forth. The two takes of **It Might As Well Be Spring** are unique examples of how he would tackle the same tune with different horns on one day. They are both striking performances imbued with a wealth of genuine feeling. And which cut you prefer will probably be determined by whether you happen to be a tenor nut or an alto freak. The blues and Moody have been synonymous so a while Woody Herman once let 'The Band That Plays The Blues,' James had 'the band that played the blues as well as any other.' **Try Blue Walk, Blues In The Closet** and **Jack Raggs** for three outstanding 12-bar performances. All outstanding in their own ways, as indeed is the carefree **I'm Gone.**

The relaxed **Keepin' Up With Jonesy,** first done by Quincy with a big band featuring Clifford Brown and others in Paris, has a slightly different arrangement to the French version. The well drilled ensemble with Poe Wee Moore's baritone cutting through like a knife into butter, provide handsome backing to Moody's highly charged tenor solo.

Workshop, a Cil Fuller original cut by Moody for **Blue Note** in 1948, spotlights an Eddie Jefferson vocal with lyrics sat to the old Moody solo. Eddie makes it a down story of lost love ("Since she's been gone away my life is so empty. All that I ever do is stay in my shop") and receives solid support from the band.

With some borrowed riffs from **Bags' Groove** in the introduction and back of Moody's tenor outing, **I'm Gone** is a happy, medium swinger that doesn't stop moving from start to fade. The tune crops up on a King Pleasure LP **Original Moody's Mood** (PR 7568).

James gives **A Hundred Years From Today** a very soulful reading, positive yet tasteful. Here the link with Dameron is strongest in the voicings and this is understandable because Tadd virtually made the song his property with his sensitive arrangement of it for Sarah Vaughan with Georgie Auld in 1946.

On **Jack Raggs** Moody propels his tenor into a stomping, rocking, blues groove that brings to mind the kind of bag Dexter and Wardell would get into. Pianist Boyd lays down his chords in the Dameron manner.

The usual glucose that plagues Harold Arlen's fine melody **Over The Rainbow** will not be found in Moody's unsentimental treatment. He effects a hard, almost Jackie McLeanish, tone and his spare, dramatic wailing gives the composition a new dimension. Boyd handles the unusual changes of the bridge. It never ceased to amaze Arlen that he managed to sneak this masterpiece past the Hollywood morons. In fact it was a close call—the tune was almost cut from **The Wizard of Oz** movie.

Mambo With Moody has a nice period flavor. Like the rhumba, tango and samba the mambo is old hat today—as a dance. But the rhythm is still stimulating. In this exciting track the band put their vocal chords to work as Poe Wee Moore and Moody (also) deliver heated solos. Moore combines Sahib Shihab's tone with some of the ideas of Cecil Payne and really cooks.

The amusing **That Man O' Mine** with a hip vocal by Iona Wade has a jumping Moody tenor solo and gut trumpet growls by Dave Burns. This particular **Man** ("he is evil but he is fine') must have been **Filthy McNasty's** pop!

Appropriately prefaced by John Lathan's excellent bass solo, the Oscar Pettiford line **Blues In The Closet** continues with conversations between John and the band before three explosive choruses by James on tenor. Note his fluent double time passages in the third chorus. The out statement by the band includes a fitting quotation from **I Hear Music.**

Next is the tenor take of **It Might As Well Be Spring.** Moody, all the way on this beautiful, lazy theme and the way he plays it, Spring is brought right into your home, regardless of what the seasons are doing outdoors. His view of **Spring** on alto is just as rewarding and passionate.

After these two matching portraits of Moody what could be more natural than a selection on which he uses each horn in turn? This is exactly what happens on the slow **Moody's Mood For Blues.** Lathan walks it in, Moody comes on for two choruses of alto and then three of tenor. Remember this item was made BK (before Kirk) and listeners were probably confused by James' crafty switch. In the last tenor chorus Moody pulls out a raunchy shake and completes his solo on the album's longest track with a whimsical stammer.

Faster James commences in a **Dizzy Atmosphere** and as the title suggests this is an up tempo over which Bebop Dave Burns and the leader work out in confident style. The pace gradually increases during Moody's cohesive solo.

The smooth **Blue Walk** (echoes of **Darling I'm Growing Old!!** is sung in by Burns. Moody 'talks' to the band and they answer. James puts his tenor on display and delivers a cogent lesson on a **Blue Walk** which is a lovely nature ramble. Burns sounds great in the restrained section.

I Got The Blues is Eddie Jefferson singing Moody's tenor solo on **Lester Leaps In** (the original is on **Prestige** 7431). This is a virtuoso vocal with lyrics that make sense. Moody has a brief spot on tenor—where the piano solo was on the old side.

This initial visit to the **Moody Workshop** concludes with James telling (on alto) that **Nobody Knows The Trouble I've Seen.** This is a calm, airy, unhurried statement and the arrangement is delicate and right.

Having spent close to an hour in the creative hive of art which was the **James Moody Workshop,** many listeners will now be smacking their chops in anticipation of volumes 2 and 3. They might also be wondering why this splendid little band was grossly underrated in its day. Who knows? And at this point who cares because the music has survived and even **A Hundred Years From Today** nobody will be able to argue about its lasting validity.

Notes. Mark Gardner (June 1969)
Supervision: Bob Weinstock
Reissue produced by DON SCHLITTEN

JAMES MOODY, alto sax, tenor sax; DAVE BURNS, trumpet; WILLIAM SHEPHERD, trombone; PEE WEE MOORE, baritone sax; SADIK HAKIM, piano; JOHN LATHAN, bass; JOE HARRIS, drums; EDDIE JEFFERSON, vocal*
(Recorded January 8, 1954)

Side A

1. KEEPIN' UP WITH JONESY	3:14
2. WORKSHOP*	3:08
3. I'M GONE	3:19
4. A HUNDRED YEARS FROM TODAY	2:45

JAMES MOODY, alto sax, tenor sax; DAVE BURNS, trumpet; WILLIAM SHEPHERD, trombone; PEE WEE MOORE, baritone sax; JIMMY BOYD, piano; JOHN LATHAN, bass; JOE HARRIS, drums; IONA WADE, vocal*
(Recorded April 12, 1954)

5. JACK RAGGS	2:40
6. OVER THE RAINBOW	3:03
7. MAMBO WITH MOODY	4:07
8. THAT MAN O' MINE*	2:58

JAMES MOODY, alto sax, tenar sax; DAVE BURNS, trumpet; WILLIAM SHEPHERD, trombone; PEE WEE MOORE, baritone sax; JIMMY BOYD, piano; JOHN LATHAN, bass; CLARENCE JOHNSTON, drums
(Recorded September 13, 1954)

Side B

1. BLUES IN THE CLOSET	3:53
2. IT MIGHT AS WELL BE SPRING	3:53
3. IT MIGHT AS WELL BE SPRING	3:46
4. MOODY'S MOOD FOR BLUES	5:35

JAMES MOODY, alto sax, tenor sax; DAVE BURNS, trumpet; WILLIAM SHEPHERD, trombone; PEE WEE MOORE, baritone sax; JIMMY BOYD, piano; JOHN LATHAN, bass; CLARENCE JOHNSTON, drums; EDDIE JEFFERSON, vocal*
(Recorded January 28, 1955)

5. FASTER JAMES	3:38
6. BLUE WALK	3:11
7. I GOT THE BLUES*	2:44
8. NOBODY KNOWS THE TROUBLE I'VE SEEN	2:45

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"LA CERRILLANA"

LADO 1

1. LA HUANCHAQUEÑA - Zamba - 2:40 (Chilena Popular Salteña)
2. INTI-SUMAJ - Chacarera - 2:11 (Fortunato Juárez)
3. LA LLORONA - Zamba - 3:15 (J. L. Padula-G. Coria Peñaloza)
4. ZAMBA DE ENAMORAR Zamba - 2:30 (Cayetano Saluzzi-Manuel J. Castillo)
5. EL SIESTERO - Escondido - 2:36 (Leocadio Del Carmen Torres-Marcelo Ferreyra)
6. BIENHAIGA MI TIERRA - Zamba - 3:12 (Ernesto Cabeza-Canqui Chazarreta)



LADO 2

1. LA CERRILLANA - Zamba - 2:54 (Marcos Tames-Abel Mónico Saravia)
2. DEL SILENCIO - Zamba - 3:35 (Arturo Dávalos)
3. RIO CALCHAQUI - Gato - 2:07 (Juan C. Saravia-Ernesto Cabeza)
4. ZAMBA DE LA AÑORANZA - Zamba - 3:32 (Atuto Mercao Soria)
5. CORAZONES PARTIDOS - Cueca - 3:00 (José Razzano-Saúl Salinas)
6. NOCHES DE TUCUMAN - Zamba - 3:11 (Alejandro Carrizo)

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Sweet Rosie O'Grady

with

Betty Grable and Robert Young

Phil Regan, Adolphe Menjou

Original 1943 Soundtrack Recording





Side A: Springtime in the Rockies

1. **OVERTURE**
   RUN LITTLE RAINDROP RUN
   Betty Grable, John Payne
2. **CIRI BIRI BIN**
   Harry James and his Orchestra
   I HAD THE CRAZIEST DREAM
   Helen Forrest, Harry James and his Orchestra
   YOU MADE ME LOVE YOU
   Harry James and his Orchestra
3. **RUN LITTLE RAINDROP RUN**
   Orchestra
4. **CHATTANOOGA CHOO CHOO**
   Carmen Miranda
5. **A POEM SET TO MUSIC**
   Orchestra
6. **TIC TAC DO MEU CORACAO**
   Carmen Miranda
7. **PAN AMERICANA JUBILEE**
   Betty Grable, John Payne, Carmen Miranda, Cesar Romero
   FINALE

Side B: Sweet Rosie O'Grady

1. **OVERTURE**
   WAITING AT THE CHURCH
   Betty Grable, Chorus
2. **MY HEART TELLS ME**
   Phil Regan, Betty Grable
3. **SWEET ROSIE O'GRADY**
   Robert Young
4. **THE WISHING WALTZ**
   Phil Regan, Chorus
   MY HEART TELLS ME (Reprise)
   Betty Grable
5. **TWO LITTLE GIRLS IN BLUE**
   Betty Grable, Robert Young
   LITTLE ANNIE ROONIE
   Betty Grable, Robert Young, Frank Orth
   SWEET ROSIE O'GRADY
   Betty Grable, Robert Young, Adolphe Menjou, Chorus
   GET YOUR POLICE GAZETTE
   Chorus
   SWEET ROSIE O'GRADY
   Betty Grable
6. **GOING TO THE COUNTRY FAIR**
   Betty Grable
   MY SAM
   Betty Grable
   FINALE

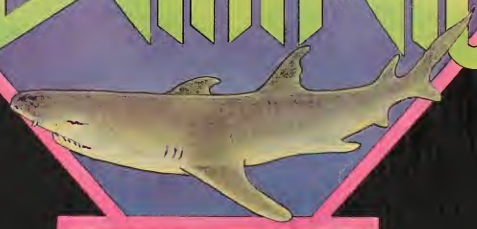
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GRUPO FASCINACIÓN



TIBURÓN

Side A

1— **TIBURÓN** 5:00**
(J. Rivera-I. Conde)
2— **ERRORES** 4:20****
(Angel M. Santiago)
3— **YA NO PUEDO VERTE** 5:11***
(Miguel Maldonado)
4— **COSAS DE MI TIERRA** 4:45***
(Tommy Sánchez)

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Personnel:
Bobby Allende: Congas
Ivan "Palomia" Conde: Ites
Edwin Gonzales: Trumpet
Danny Jimenez: Trumpet
Pete Nater: Trumpet
Roberto Navarro: Piano
Sammy "Timbalón Pagan: Bongo & Bell
Johnny Rivera: Vocals
Abiel "Humpy" Troche: Bass
Vincent Velez Jr.: Baritone Sax
Ivan "Palomita" Conde, Edwin Gonzales, Johnny Rivera: Chorus

Arrangements:
José Febles*
Roberto Navarro**
Sergio George***
Vincent Velez Jr.****
Danny Jimenez*****

We thank Ramón Rodriguez for his participation and support on this project.

Side B

1— **FASCINACIÓN** 4:28*
(Orlando Watusi)
2— **BUSCO UNA MUJER** 4:37**
(Tommy Sánchez)
3— **OLVIDA Y CANTA** 5:21*
(Charlie Donato)
4— **MUJER** 4:44*****
(Tommy Sánchez)

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Recording Directors: Pete Nater, Roberto Navarro
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OSCAR D'LEON

A

HECHICERA (Florentino Padrón)	4:59
TAMBO (Silvestre Méndez)	4:40
QUEDATE NEGRA (Facundo Rivero)	4:56
POCO A POCO (José Claro Fumero)	3:39

B

SOBRE UN TEMA TRISTE (Adalberto Alvarez)	4:12
MIRA PA'AHI (Oscar Serfaty-Victor Mendoza)	5:03
LO MISMO (Bienvenido Julián Gutiérrez)	4:47
MI DELITO (Rafael Hernández)	4:15



Dedico esta obra a los valores que día a día me motivan. A los que bien me quieren y a aquellos que no han podido hacerlo. A la música, que ha sido el puente maravilloso entre ustedes y yo. A las prodigiosas manos de los hacedores de los instrumentos que la producen. A sus intérpretes. A sus autores y arreglistas. A los que en el estudio, en cualquier forma, me asisten para el mejor resultado de una grabación. A quienes me transportan oportunamente para cumplir al requerimiento de mi público. A tí, que amablemente lees estas líneas. A mis hijos que a medida que crecen los veo integrarse a mi organización en forma entusiasta. A esas encantadoras personas de todas las edades, sexos y nacionalidades que siguen mis pasos y me apoyan, y a su brazo organizado: mis Fans. A los periodistas. A mis padres.

Los quiero... no nos cuesta nada. ¿Cómo?

Oscar

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Radamés Pimentel	Congas
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Tarcisio Piñango	2do. Trombón
César Fuentes	1ª Trompeta
Angel Lopez	2ª Trompeta
Jesús Bolivar	3ª Trompeta

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AND HIS ORCHESTRA

LIVE SESSIONS 1943 / 1945

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TAKE THE "A" TRAIN – HAYFOOT STRAWFOOT – DON'T GET AROUND MUCH ANYMORE – SLIP OF THE LIP – LET THE ZOOMERS DROOL – BETWEEN THE DEVIL AND THE DEEP BLUE SEA – PERDIDO – ESQUIRE SWANK – BLUE SERGE – BUGLE BREAKS - I MISS YOUR KISS - OLD KING DOOJI - I CAN'T GET STARTED WITH YOU

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JAZZ ANTHOLOGY

Musidisc

30 JA 5124 (F)

DUKE ELLINGTON

AND HIS ORCHESTRA

LIVE SESSIONS 1943/1945

SIDE A

1. TAKE THE "A" TRAIN (B. Strayhorn) (a)
2. HAYFOOT STRAWFOOT (P. McGrane) (a) 3'08
3. DON'T GET AROUND MUCH ANYMORE (D. Ellington) (a) 3'59
4. SLIP OF THE LIP (D. R.) (a) 3'18
5. BLUE SERGE (D. R.) (d) 4'02
6. LET THE ZOOMERS DROOL (D. Ellington - J. Hodges) (d) 4'56
7. BETWEEN THE DEVIL AND THE DEEP BLUE SEA (H. Arlen Koehler) (h) 3'45

SIDE B

1. PERDIDO (Tizol - Duke - Lonk) (c) 5'27
2. ESQUIRE SWANK (Ellington - Hodges) (f) 3'42
3. BUGLE BREAKS (D. Ellington) (g) 2'54
4. I MISS YOUR KISS (D. R.) (b) 3'02
5. ACCENTUATE THE POSITIVE (D. R.) (b) 3'27
6. OLD KING DOOJI (D. Ellington) (e) 2'35
7. I CAN'T GET STARTED WITH YOU (Gershwin - Duke) (i) 2'12

NOTA

Ce disque a été réalisé d'après des enregistrements inédits datant de trente ans dont la qualité technique n'est évidemment pas parfaite. Nous avons procédé à un minimum de corrections pour supprimer la plupart des tocs et craquements apparaissant sur le matériel d'origine. Toutefois, bien que les procédés actuels de filtrage le permettent, nous n'avons pas voulu éliminer totalement les bruits de surface afin de ne pas altérer la sonorité originale de ces interprétations.

This record has been produced from hitherto unpublished recordings dating back thirty years, the quality of which is obviously not perfect We have made as few changes as possible, removing only the scratches, which appear on the original work. Nevertheless, even though it is now possible to filter such recording, we did not wish to eliminate completley the surface noises in order not to destroy the original sound on these renderings.

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Duke Ellington est certainement le seul jazzman qui ait su cumuler parfaitement les fonctions de pianiste, compositeur, arrangeur et chef d'orchestre. Né à Washington en 1899, il commence à jouer du piano dans les Night-Clubs de New-York pour payer ses études d'architecte qu'il abandonne en 1920, afin de se consacrer à la musique. En 1924, il prend la direction du groupe : "Les Washingtoniens" et se produit au Cotton Club jusqu'en 1932. Considéré dès lors comme le chef du meilleur des orchestres de jazz, il fut régulièrement sollicité pour des concerts et des tournées dans le monde entier, jusqu'à sa mort en mai 1974.
Duke Ellington est avec Louis Armstrong le plus important des créateurs de jazz. Alors que chez Armstrong, le génie se manifeste dans l'improvisation en soliste, Ellington donne le meilleur de lui-même avec son grand orchestre.
Le Blues tient une place de choix dans ses compositions, mais il est rehaussé par une orchestration somptueuse, un climat harmonique subtil et des alliages sonores d'une rare finesse.
Les Sessions originales que nous vous présentons ici ont été enregistrées entre 1943 et 1945. C'est l'époque considérée comme la plus riche en créations originales et la plus caractéristique du génie de Duke Ellington.

Duke Ellington is certainly the only jazzman who has known perfectly how to cumulate the duties of a pianist, a composer, an arranger and a director of orchestra. Born in Washington, in 1899, he began to play the piano in the night-clubs of New-York to pay for his studies of architect which he gave up in 1920, so as to devote himself to music. In 1924, he became director of the group "The Washingtonians" and appeared at the Cotton Club till 1932. Considered from then on as the head of the best jazz orchestra, he was regulery asked for concerts and tours in all the world, until his death in May 1974
Duke Ellington is with Louis Armstrong the most important of the creators of jazz. The genius of Armstrong appears in the improvisations as a soloist, when Ellington gives the best of himself with his great orchestra.
The Blues has a place of choice in his compositions, but it is enhanced by a sumptuous orchestration, a subtle harmonic climate and some sonorous combinations of a rare delicacy.
The registerings that we offer here have been recorded between 1943 and 1945. it is the period judged as the richest of original creations and the most typical of the genius of Duke Ellington.

COLLECTIVE PERSONNEL :

(a) Wallace JONES, Rex STEWART, Harold BAKER (tpts), Ray NANCE (tpt/vcl), Sandy WILLIAMS, Juan TIZOL, Joe NANTON (tbns), Otto HARDWICK (alt), Sax MALLARD (cl/alt), Johnny HODGES (Alt), Ben WEBSTER (ten), Harry CARNEY (bar), Duke ELLINGTON (p), Fred GUY (g), Junior RAGLIN (b), Sonny GREER (dr.), New York, May 1st 1943.

(b) Shelton HEMPHILL, Taft JORDAN, Rex STEWART, Ray NANCE, William ANDERSON (tpts), Lawrence BROWN, Joe NANTON, Claude JONES (tbns), Otto HARDWICK (alt), Johnny HODGES (Alt), Jimmy HAMILTON (cl/ten), Al SEARS (ten), Harry CARNEY (bar), Duke ELLINGTON (pl), Fred GUY (g), Junior RAGLIN (b), Sonny GREER (dr), Joya SHERRILL (vcl), New York, May 12, 1945.

(c) As (b), SHERRILL out, Detroit, May 19, 1945.

(d) As (c), EVANSVILLE, Ind., June 16, 1945.

(e) As (c), New York, June 30, 1945.

(f) As (c), Boston, July 14, 1945.

(g) As (c), New York, August 18, 1945.

(h) As (c) but Sidney CATLETT may be the drummer. New York, October 13, 1945.

(i) Taft JORDAN, Francis WILLIAMS, Shelton HEMPHILL, William ANDERSON, Reunald JONES (tpts), Claude JONES, Wilbur De PARIS, Lawrence BROWN (tbns), Russell PROCOPE (cl/alt), Jimmy HAMILTON (Cl/ten), Johnny HODGES (alt), Al SEARS (ten), Harry CARNEY (bar), Duke ELLINGTON (p), Fred GUY (g), Wilson MEYERS (b), Sonny GREER (dr), New York, December 1945.

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Ismael Rivera Y Sus Cachimbos

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Me Tienes Loco
Dueña De Mi Inspiracion*
Suena El Bongo
Cachita

Side B
A Bailar Mi Bomba
Dime La Verdad
Si No Te Veo Mas
A Quilo El Bombon

Personnel
Ismael Rivera (Kiko)—Timbales and Quiro on B1
Victor Venegas—Bass
José Luis Gonzalez—Conga
Victor Gonzalez—Bongo
Mario Hernandez—Tres (Guitar)
Henry Aguilu—Trombone
Ramon Gonzalez—Alto Sax
Ramon Cisneros—Trumpet
Javier Nazario—Piano
Ismael Rivera—Maracas, Lead Vocal

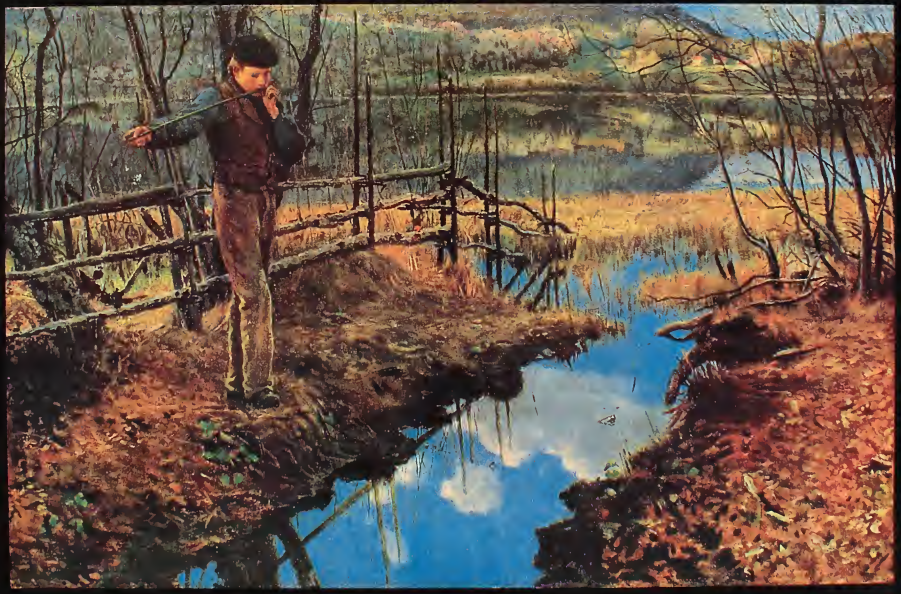
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Per Øien, flute

THE NORWEGIAN CHAMBER ORCHESTRA



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ANNE-MARIE ØRBECK: Pastorale & Allegro

FINN MORTENSEN: Sonata for Solo Flute
ØISTEIN SOMMERFELDT: Spring Tunes



PER ØIEN er født i Bergen og har studert i Bergen, Oslo og i utlandet med bl.a. *Hans Stenseth, Ørnulf Gulbransen, Aurèle Nicolet* og *Marcel Moyse*. I 1965 mottok han Prinsesse Astrids Musikkpris.

Per Øien har tidligere spilt i Musikselskabet Harmoniens Orkester og Kringkastingsorkestret og har hatt en rekke solistoppdrag med alle landets ledende orkestre. Fra 1967 har han vært solofløytist i Filharmonisk Selskaps Orkester og er ansatt som lektor på Norges Musikkhøgskole i Oslo.

Som solist og medlem av Den Norske Blåsekvintett har Per Øien gitt flere konserter i Skandinavia og i det øvrige utland. Han har uroppført en rekke norske komposisjoner for fløyte, hvorav flere er tilegnet ham.

PER ØIEN was born in Bergen, Norway and studied in Bergen, Oslo and abroad with, among others, *Hans Stenseth, Ørnulf Gulbransen, Aurèle Nicolet* and *Marcel Moyse*. In 1965 he was awarded Princess Astrid's Music Prize.

Per Øien has played in the Bergen Symphony Orchestra and in the Norwegian Radio Orchestra and has appeared as a soloist on many occasions with Norway's leading orchestras. Since 1967 he has been principal flutist with the Oslo Philharmonic Orchestra and is also a lecturer at the Norwegian College of Music in Oslo.

As a soloist and as a member of the Norwegian Wind Quintet Per Øien has performed numerous concerts in Scandinavia and elsewhere. He has given first performances of a number of works by Norwegian composers, several of whom have dedicated works to him.

PER ØIEN ist in Bergen, Norwegen, geboren. Seine Flötenstudien absolvierte er in Bergen, Oslo und im Ausland, u.A. bei *Hans Stenseth, Ørnulf Gulbransen, Aurèle Nicolet* und *Marcel Moyse*. 1965 erhielt er den Musikpreis der Prinzessin Astrid.

Per Øien ist Mitglied des Orchesters der Musikselskabet Harmonien (Bergen), sowie des Rundfunk-Sinfonieorchesters in Oslo gewesen; ausserdem hat er solistische Auftritte bei allen führenden norwegischen Orchestern gehabt. Ab 1967 ist er Soloflötist des Osloer Philharmonischen Orchesters gewesen. Er ist Professor an der Norwegischen Musikhochsch[illegible]

Als Solist und als M[illegible]er-quintetts hat Per Øien [illegible]nd viele Konzerte gegeben [illegible]er Flötenwerke uraufgefü[illegible]e-widmet sind.

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WFBG

Heavy Hits

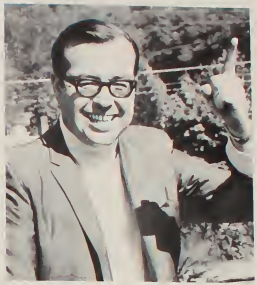
Solid Gold Volume 1





Wes Maley

WFBG
Heavy Hits
Solid Gold Volume 1



Lee Jeffries

Side A

ELUSIVE BUTTERFLY	Bob Lind
CHAPEL OF LOVE	Dixie-Cups
TOSSIN' AN' TURNIN'	Bobby Lewis
WHAT'S YOUR NAME	Don and Juan
EXPRESSWAY TO YOUR HEART	Soul Survivors
I LOVE HOW YOU LOVE ME	The Paris
LEADER OF THE PACK	Shangri-las
PRETTY LITTLE ANGEL EYES	Curtis Lee
I'M YOUR PUPPET	James and Bobby Purify
TILL	Angels

Side B

COOL JERK	Capitols
THOSE OLDIES BUT GOODIES	Little Caeser and the Romans
LITTLE GIRL	Syndicate of Sound
SEE YOU IN SEPTEMBER	Happenings
THE CHEATER	Bob Kuban
DONNA	Ritchie Valens
RUNAWAY	Del Shannon
MY TRUE STORY	The Jive Five
LAST KISS	J. Frank Wilson
SAD GIRL	Jay Wiggins



Pete McCoy



Bill Rock

They're full of hits

129 Hit Power WFBG Radio

WKNY'S SUPER OLDIE HITS OF THE PAST • VOL.1



LOST NITE LP-130 /MONO

WIXY'S

SUPER OLDIE HITS OF THE PAST VOL. 1



LARRY MORROW: *Larry "The Duker" Morrow who comes to WIXY from Michigan handles the WIXY airwaves from 9:00 AM to 1:00 PM. His easy going style charms the gals at home and he entertains them with his "Larry, Larry Whats in the Box?" and "What's Cooking?" contests.*

DICK KEMP: *Dick "The Wilde Childe" Kemp, bellows, sings and rocks his way through his 8:00 to Midnight slot. He and his faithful dog Tanja take dedications.*

MIKE REINERI: *Our newest addition is our "Mean in the Morning" man, Mike Reineri, who will argue with anyone about anything. Mike, who just arrived from Jacksonville, Florida looks a lot like Woody Allen and has a beautifully dry sense of humor. Mike is heard from 5:30 to 9:00 AM.*

JERRY BROOKE: *Father of the "Brookeburger", two records back to back, Jerry joined us from California to be our afternoon man from 1:00 to 4:00 PM. Because of his experience in Hollywood, his show has a "show business" flair.*

LOU "KING" KIRBY: *Lou came to us from the Lone Star State, and is the perfect example of the "long Tall Texan". Known for his mod clothes, long hair and crown, the King takes over from 4:00 to 8:00 PM with a style of broadcasting he calls "sophisticated rock".*

BOBBY MAGIC: *Bobby's Magic at Midnight. When Bobby Magic hits the air at midnight, Cleveland's largest night owl audience climbs aboard the Magic Carpet for the all-night ride. Bobby's Magic at Midnight show runs to 5:30 AM.*

side one

BRISTOL STOMP.....Dovells.....Kalmann (ASCAP)
RESCUE ME.....Fontella Bass.....Chevis (BMI)
HANKY- PANKY.....Tommy James & The Shondells T-M (BMI)
CHAPEL OF LOVE.....Dixie Cups.....Trio (BMI)
I FOUGHT THE LAW..Bob Fuller Four .....Acuff-Rose (BMI)
RHYTHM OF THE RAIN..Cascades..Sherman-Devorzon (BMI)
G.T.O....Ronnie & The Daytona's.....Buckhorn (BMI)
RUNAROUND SUE...Dion .....Schwartz & Disal (ASCAP)
LEADER OF THE PACK..Shangri-La's..Tendertone-Trio (BMI)
SEE YOU IN SEPTEMBER.....Happenings...Vibar (ASCAP)

side two

LITTLE GIRL..Syndicate Of Sound.....Duane-Aim (BMI)
WILL YOU LOVE ME TOMORROW..Shirelles.....Aldon (BMI)
SURFIN' BIRD ...Trashmen.....Willong (BMI)
96 TEARS ? And The Mysterians .....Ed Arguello (BMI)
RUNAWAY... Del Shannon.....Vicki-Noma (BMI)
LIAR, LIAR...Cast- aways .....Celann (BMI)
BETTER MAN THAN I..Terry Knight .....Dartmouth (ASCAP)
BOY FROM NEW YORK CITY...Ad Libs.....Trio (BMI)
LAST KISS ..... J. Frank Wilson .....Boblo (BMI)
SALLY GO ROUND THE ROSES....Jaynettes....Winlyn (BMI)

SILVER CHALICE USA

NW-M370-12

RECORDS



GEORGE VICTORY / MAUREEN THOMAS

"GLAD I CAN HELP"



NW-M370-12

GEORGE VICTORY / MAUREEN THOMAS

"GLAD I CAN HELP"

AS I VIEW THE YEARS THAT PASSED
SO VIVID AS THE DAY BEFORE THE LAST
BLESSED LAND OF WOOD AND WATER
ECHOED SOUNDS OF CHEERFULL LAUGHTER
SWEET MEMORIES FILLED WITHOUT REFRAIN
AND NOW DISDAIN, REMORSE AND PAIN

GLAD I CAN HELP TO MAKE THINGS BETTER
GLAD I CAN HELP TO MAKE THINGS
BRIGHTER
WANNA SEE IT....WANNA SEE IT
THE WAY IT USED TO BE
GLAD I CAN HELP TO MAKE THINGS BETTER

AS THE YEARS GO BY....SUFFERANCE PERSIST
WE NEED EDUCATION, HEALTH CONDITION,
MORE CARE FOR TOTAL BLISS
DEPLORABLE SOCIAL STANDARD MUST
BE AMENDED
REVAMP THE SYSTEM THAT WAS
NOT INTENDED
IT'S TIME, OH TIME, TO GATHER THE MASS
LET THE FUTURE BE BRIGHTER....
RE-CULTIVATE THE PAST
SO I SAY....

"....I EXUDE CHARM, GRACE AND CONFIDENCE....
I'M A FIRM BELIEVER IN POSITIVE THINKING
BASED ON MY SOCIAL AND SPIRITUAL VALUES.
I'M MOTIVATED BY VALUES SUCH AS 'WHAT
MIND CAN CONCEIVE, MAN CAN ACHIEVE'.
IT'S MORE LIKE ONE OF MY LIFE'S
PHILOSOPHY....THE FOUNDING OF CONCERNED
JAMAICAN CITIZENS AND FRIENDS IS ONE OF
MY GREATEST ACHIEVEMENTS. IT AFFORDED
THE PEOPLE, ESPECIALLY THOSE IN THE
WEST INDIAN COMMUNITY, A GREATER SENSE
OF SECURITY AND CONTRIBUTED TO A NEW
SPIRIT OF UNITY AMONG THEM".
CARL B. MOXIE

LYRICS - CARL B. MOXIE
PIANO & STRINGS - WAYNE KIRTON
BASS, SYNTHEFF, FLUTE - GEORGE VICTORY
GUITARS & DRUM PRGM - GEORGE VICTORY
LEAD VOCALS - GEORGE VICTORY-
MAUREEN THOMAS
BACK VOCALS - G. VICTORY-MAUREEN
THOMAS - KEITH "DESIGNER" PRESCOTT
SAXOPHONE - CEDRIC "IMRIDIM" BROOKS
DIALOGUE - CARL B. MOXIE
ARRANGED & PRODUCED BY - GEORGE VICTORY
EXECUTIVE PRODUCER - CARL B. MOXIE
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MIXED BY - GEORGE VICTORY-
FRANKLYN GRANT
ENGINEERS - FRANKLYN GRANT-
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SILVER CHALICE USA

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The MEADOWS



RADIO RECORDS, INC.

RR 19305

Side 1

Suggested Cuts	Time
☐ **She's Gone** Ninadan Music Co., BMI.	3:30
☐ **Don't Take It Away** Irving Music, Inc./Danor Music, BMI.	3:59
☐ **I Wanna See You Right Now** Ninadan Music Co., BMI.	3:04
☐ **What A Day This Has Been** Muscle Shoals Sound Publishing Co., Inc., BMI.	3:44
☐ **I Can't Understand** Kayvette Music Inc., BMI.	4:03

Side 2

Suggested Cuts	Time
☐ **I Tried It All** Irving Music, Inc./Cockrell Music, BMI.	3:30
☐ **I'll Be Your Sunshine.** Almo Music Corp., ASCAP.	4:48
☐ **My Love Was Sleeping** Screen Gems—EMI Music Inc./Blackwood Music Inc., BMI.	3:24
☐ **Wheels** Kayvette Music Inc., BMI.	3:52
☐ **Body Power** Ninadan Music Co., BMI.	3:03

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SIDE ONE

SHE'S GONE
DON'T TAKE IT AWAY
I WANNA SEE YOU RIGHT NOW
WHAT A DAY THIS HAS BEEN
I CAN'T UNDERSTAND

SIDE TWO

I TRIED IT ALL
I'LL BE YOUR SUNSHINE
MY LOVE WAS SLEEPING
WHEELS
BODY POWER

All Lead & Background Vocals by Wilson, Eugene & Wallace Maceo
Recorded at Muscle Shoals Sound Studio with
The Muscle Shoals Rhythm Section & Horns
String arrangements by Mike Lewis
Recorded at Criteria Recording Studios
Remix at The Sound Shop, Engineered by Ernie Winfrey
Mastered at Sterling Sound, Engineered by George Marino
PRODUCED BY BRAD SHAPIRO for AARON BRADLEY PRODUCTIONS
Photography: Jim McCourt
Art director: Bob Defrin

Special thanks to: Dick Kline & Freddie Haayen for their great ears

RR 19305

RADIO RECORDS, Inc.

VOLUME
TWO

LES 4057



Side A

WAKE UP LITTLE SUZY
THE EVERLY BROTHERS

FOR YOUR PRECIOUS LOVE
JERRY BUTLER & BETTY EVERETT

A TEENAGER IN LOVE
DION & THE BELMONTS

THERE'S A MOON OUT TONIGHT
THE CAPRIS

RUNAWAY
DEL SHANNON

BOBBY'S GIRL
MARCIE BLAINE

A LITTLE BIT O' SOUL
THE MUSIC EXPLOSION

WHAT'S YOUR NAME
DON & JUAN

Side B

I FOUGHT THE LAW
BOBBY FULLER

EVERYTHING IS BEAUTIFUL
RAY STEVENS

HE'S SO FINE
THE CHIFFONS

RAINDROPS
DEE CLARK

LOVERS WHO WANDER
DION

MOON RIVER
JERRY BUTLER

DENISE
RANDY & THE RAINBOWS

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ALBUM DESIGN BY HEMU AGGARWAL.
ART PRODUCTION BY AQ GRAPHICS INC

MONO-EX 5132

PRESENTANDO

JORGE VALENTE

con

MARIACHI

LOVE IN MEXICO

No Digas Tonterías ☛ Labios Ajenos ☛ Por Algo ☛ Sabor a Nada
Enemigos ☛ Sin Explicaciones ☛ Poquita Fe ☛ Te Lo Debo a Ti
Te Sigo Amando ☛ Te Reto a Todo ☛ Duda de Amor ☛ Que Valor



EX 5132

COLUMBIA

PRESENTANDO

JORGE VALENTE

con

MARIACHI

LOVE IN MEXICO

Sabor a Nada · Enemigos · Poquita Fe · Labios Ajenos · Te Lo Debo a Ti · Te Sigo Amando
Te Reto a Todo · Sin Explicaciones · Por Algo · No Digas Tonterias · Duda de Amor · Que Valor

JORGE VALENTE CON MARIACHI represents the Columbia Records debut of Jorge Valente, a new and exciting voice from Mexico. Not long ago, Alfredo Gil, a member of Columbia's famous recording group, Trio Los Panchos, heard Valente singing in a club in Mexico City. Gil was so impressed with the Valente voice and personality that he took Jorge to Columbia's local recording studio. The audition was successful and enthusiastic executives signed Jorge to a contract on the spot. This album is the result of that happy joining of talent and discovery.

Jorge Valente was born near Guadalajara; later, he moved to Mexico City, today's center of Latin-American musical activity. Adding a natural vocal gift to valuable experience in public performance, Jorge has developed a suave singing style not unlike that of Javier Solis.

Columbia Records is proud—and delighted—to present for the first time on records *north* of the border, another Mexican star, Jorge Valente, singing boleros—with mariachi accompaniment.

THE MUSIC OF MEXICO ON COLUMBIA RECORDS:



EX 5115/ES 1815*



EX 5114



EX 5112



EX 5110/ES 1810* *Stereo

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SIDE I		SIDE II	
SABOR A NADA—A.M.R.A. for SADAIC	2:35	TE RETO A TODO	2:47
ENEMIGOS—Peer International Corp. (BMI)	3:05	SIN EXPLICACIONES—Peer International Corp. (BMI)	2:52
POQUITA FE—Edw. B. Marks Music Corp. (BMI)	2:36	POR ALGO—Morro Music Corp. (BMI)	2:10
LABIOS AJENOS	3:00	NO DIGAS TONTERIAS—Morro Music Corp. (BMI)	2:27
TE LO DEBO A TI—Peer International Corp. (BMI)	2:45	DUDA DE AMOR—Morro Music Corp. (BMI)	2:17
TE SIGO AMANDO	2:34	QUE VALOR	2:25

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TRUCK BACK
NEWS STAND
MAMPHIE TRANSIT
RECORDS
STAR REPORTER
20 MAN DEAD
CUTTY RANKS
TONY REBEL
JOHNNY OSBOURNE
SINGING MELODY
SHAGGY WONDER
TUFFEST
CAPLETON
PEACHES
All star line-up





1) TRUCK BACK
* SHAGGY WONDER

2) I'M ALRIGHT
* JOHNNY OSBOURNE

3) TOO MUCH GUN
* CAPLETON

20 MAN DEAD
* CUTTY RANKS & TONY REBEL

I'M YOUR PUPPET
* PEACHES

EVERYBODY
* SINGING MELODY & TUFFEST VERSION

PRODUCED & ARRANGED BY: COURTNEY COLE
FOR: ROOF INTERNATIONAL
TRACKS LAID BY: CLEEVIE & DANNY BROWNE
OVERDUBS BY: & ENGINNERING BARRY O'HARE
RECORDED & MIXED AT: GROVE MUSIC RECORDING STUDIO OCHO RIOS JAMAICA, W.I.
SPECIAL THANKS: BOB CLARKE, DENNIS HOWARD & THE IRIE F.M. CREW

1991
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madeleine
marks


side a
Renegade Lover
Killin' Time
Love Machine
Love Me Again
side b
Maybe Baby
Livin' A Lie
Dream On
Stranger To Love
I Don't Need You
PRODUCED BY GEORGE TOBIN
IN ASSOCIATION WITH
MIKE PICCIRILLO
FOR GEORGE TOBIN
PRODUCTIONS, INC.
ARRANGED BY GEORGE TOBIN
AND MIKE PICCIRILLO
GUITARS: MIKE PICCIRILLO
KEYBOARDS: BILL CUOMO
BASS: ERIC NELSON
DRUMS: CRAIG KRAMPF
SYNTHESIZERS:
MIKE PICCIRILLO
STEEL GUITAR:
PATRICK BOLEN
BACKGROUND VOCALS:
MADELEINE MARKS,
MIKE PICCIRILLO,
PATRICK BOLEN
Direction for GTP:
Gary Gaetzman
Recorded and Mixed at
Studio Sound Recorders,
North Hollywood, California
Engineered by
Howard Lee Wolen
and Mark Wolfson
Second Engineer: Richie Griffin
Mixed by George Tobin
and Mike Piccirillo
Production Coordinator:
Lisa Marie
A&R Coordination: Kathy Miller
Photography: Jim Shea
Design: Mike Doud
0 7863-53991-1
AFL1 3991
STEREO


Tony
Sciuto
Island
Nights



SIDE ONE

island nights theme

island nights

hold back the night

you've got a license
(to drive me crazy)

cafe L.A.

SIDE TWO

trapeze

angel

captain wonderful

street dancer

butterfly

Produced by Steve Dorff
Management and Direction by Frank Serio



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Side One

ISLAND NIGHTS THEME
Music by Tony Sciuto

(Instrumental)

ISLAND NIGHTS
Music by Tony Sciuto and Lyrics by Sammy Egorin

Night tucked in your pocket
Neon in your soul
Tattooed leather gypsy
You know what your future holds

Soda and bad whiskey
Burned out saxophone, gently moans
Die on 42nd
Let Broadway sell you for a song

(Chorus)
Island Nights
You're blinded by the lights
Can't shake those island nights
Hold on tight
Don't try to break the ice
Or you could lose your life
Those island nights

Nothing grows in Harlem
Nothing ever will
Disco keeps you dancing
Now you are dressed up to kill
Came up from the country
Star struck runeway, got to pay
Selling it for small change
Just keeps you running away

(Repeat Chorus)

The sirens scream
Shatters skyline dreams
On the back street
This 9 to 5
Jungles just too jive
You sold your soul
The day you bought the lie

(Repeat Chorus)

LEAD GUITAR TONY SCIUTO
GUITARS: BEN BENAY AND TOM ROTELLA
KEYBOARDS BILL CUOMO AND TONY SCIUTO
BASS MICHAEL SCIUTO
DRUMS. EO GREENE
PERCUSSION STEVE WAREHIME AND JOHN RAINES
BACKGROUND VOCALS: GINGER BLAKE, VENETTA FIELDS AND SHIRLEY MATHEWS

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HOLD BACK THE NIGHT
Music by Tony Sciuto and Lyrics by Sammy Egorin

Silk sheets and velvet nights
Soaring the depths & heights
Love is the flight and you are the one
Alive on the fringe of bliss
Born for a night like this
We came together forever young

(Chorus)
It was good, it was right
And we held on tight
We tried to hold back the night
Tried to hold back the night
Every touch made us feel
Nothing else was real
We tried to hold back the night
Tried to hold back the night

Would I still find you there
Would morning hear my prayer
Would I still feel your heart
close to mine
Say you won't leave until
We make the night stand still
No strangers to love,
feeling like the first time

(Repeat Chorus)

We heard the noise fill the street
Watched morning fall at our feet
Light on the shade, nowhere to run
Then from the ashes we rose
You kissed my eyes gently closed
And there in the sun we melted as one

LEAD GUITAR: TONY SCIUTO
GUITARS BEN BENAY AND TOM ROTELLA
KEYBOARDS. BILL CUOMO AND GARY GRIFFIN
BASS: MIKE PORCARO
DRUMS RON TUTT
PERCUSSION STEVE WAREHIME AND JOHN RAINES
BACKGROUND VOCALS: TONY SCIUTO, JOE CHEMAY, CURT BETCHER AND PETER NOONE

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YOU'VE GOT A LICENSE (TO DRIVE ME CRAZY)
Music by Tony Sciuto and Lyrics by Sammy Egorin

Mona Lisa so tongue in cheek
Sassy vision patch denim blue
Wide-eyed hung on her own mystique
You haven't a clue

Valentino's in double knit
Tango by in fantasy flight
Jukebox romeo would sell his soul
For just one night

You got a license to drive me crazy
You got a license to drive me crazy

Bogart smiles on a cameo
Scarfed around the night's neon cape
Gucci boa wrapped around my heart
Watching it break

X-ray eyes staring right through me
Chiffon teases in the dark
Jacks & jokers running wild
For the queen of hearts

You got a license to drive me crazy
You got a license to drive me crazy

Am I spinning my wheels
On a dead end ahead
Are the lights ever green
Are the lights always red
You're in the drivers seat
If it's a oneway street
Am I going the wrong way

LEAD GUITAR. TONY SCIUTO
GUITARS. STEVE LUKATHER AND TOM ROTELLA
KEYBOARDS: TONY SCIUTO AND BILL CUOMO
BASS: MICHAEL SCIUTO
DRUMS: EO GREENE
PERCUSSION STEVE WAREHIME AND JOHN RAINES
BACKGROUND VOCALS: TONY SCIUTO AND MICHAEL SCIUTO

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CAFE L.A.
Music by Tony Sciuto and Lyrics by Sammy Egorin

I wanted to live the life of a jazz man
Sleep on a cold roof and play something warm
When I feel life's music go through me
I blow it out the end of my horn

And I buy dark glasses,
and hang with the losers
Run all the red lights on cut-rate rose'
Make all the wrong turns,
knock on the closed doors
'Til I find the key my soul wants to play

I drink Cappuccino
Sing with the trio
Play bad piano
Sleep the whole day
I smoke myself crazy
Living on maybe
I'm wasting away, at the Cafe L A

All of the young girls
know me by first name
I jam in their doorways
and drink myself blind
I work on the swingshift,
smile for the ladies
One eye on the clock
waiting for the big time

GUITARS: TONY SCIUTO AND LARRY HERBSTRITT
KEYBOARDS TONY SCIUTO
BASS MICHAEL SCIUTO
DRUMS: EO GREENE
PERCUSSION STEVE WAREHIME AND JOHN RAINES
SAX TOM SCOTT
FLUGELHORN CHUCK FINDLEY
BACKGROUND VOCALS: TONY SCIUTO AND MICHAEL SCIUTO

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Side Two

TRAPEZE
Music by Tony Sciuto and Lyrics by Sammy Egorin

Get your kicks
Turning flips, walking on a tightrope
Send the clowns
To pull you down,
laughing at your bad joke
When the spotlight blinds you
It gets lonely, now you found
Trapeze it's a long way down

Curtains down
Take your bow,
send up another smoke screen
Hold your breath
The crowd is deaf,
keep screaming it's a bad dream
And when you're looking down
on all their faces, turn around
Trapeze it's a long way down

All my life I lived for the show
But they kept pushing me higher
I get so afraid, I can't let them know,
'Cause if I lose my grip
I can't afford to slip
They got me hanging on the wire

Night and day
Work to play, through the beer cans
and the laughter
They steal your nat
Don't forget,
there's two ways on a ladder
They buy your love for a song
When it's over, they'll take your crown
Trapeze it's a long way down

LEAD GUITAR TONY SCIUTO
GUITARS: LARRY HERBSTRITT AND TOM ROTELLA
KEYBOARDS: BILL CUOMO
BASS: SCOTT EDWARDS
DRUMS: EO GREENE
BACKGROUND VOCALS TONY SCIUTO, LARRY HERBSTRITT AND MICHAEL SCIUTO

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ANGEL
Music by Tony Sciuto and Lyrics by Sammy Egorin

Angel left this morning
Didn't give me any warning
When she left I never heard her slam the door
The sweet scent of her perfume
Still filling up my bedroom
Angels gone, heavens not the same anymore

(Chorus)
Now my heaven's not the same
It's lonely angel without you
You took my heaven away
Angel what can I do
Sell my soul to the devil
That's what your love is worth
'Til you're back with me Angel
I'm living a hell here on earth

Looking in the mirror
It's not getting any clearer
Staring at your picture scattered on the floor
So I pour a little faster
But the bottle doesn't answer
Fell to earth hurting from the night before

(Repeat Chorus)

Need a shave & shower
Try to fight the lonely hours
Reaching for a pillow
Trying not to cry
But this room seems large & empty
Angel since you left me
Wonder why you never stopped
to say good-bye

(Repeat Chorus)

LEAD GUITAR: TONY SCIUTO
GUITARS: LARRY HERBSTRITT AND TOM ROTELLA
KEYBOARDS. BILL CUOMO AND GARY GRIFFIN
BASS MICHAEL SCIUTO
DRUMS RON TUTT
BACKGROUND VOCALS: GINGER BLAKE, VENETTA FIELDS AND SHIRLEY MATHEWS

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CAPTAIN WONDERFUL
Music by Tony Sciuto and Lyrics by Sammy Egorin

Captain Wonderful
Please turn the lights out tonight
The wife's been staying up late
studying your window
You've been seeing too many x-rated movies
Captain Wonderful that's not so wonderful
So pull down the shades real tight
And say goodnight

Satin super flash your leather pants
Fit skin tight
Turning every trick
with a crack of your black whip
You've been steaming her glasses
with your porno antics
Captain Wonderful that's not so wonderful
So pull down the shades real tight
And say goodnight

Night after night
She just sits and she watches
Counting the notches on your water bed
How I wish it were sheep instead

Night after night
In your silk gartered stockings
He knows she's watching
All those things he does
Oh how I wish I was .

Captain Wonderful
When all your fantasies take flight
The lights on your super 8 capture her fancy
Your mattress acrobatics
Are making life crazy
Captain Wonderful, that's not so wonderful
So pull down the shades real tight
And say goodnight!

LEAD GUITAR: TONY SCIUTO
GUITARS: BEN BENAY AND TOM ROTELLA
KEYBOARDS: BILL CUOMO
BASS: MICHAEL SCIUTO
DRUMS EO GREENE
SYNTHESIZER: STEVE DORFF
SAX TOM SCOTT AND JIM HORN
STEEL GUITAR JAYDEE MANESS

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STREET DANCER
Music and Lyrics by Tony Sciuto Sammy Egorin and Steve Warehime

Sidewalks and small talk
Closed down your old haunts
Lamplight burns out in the cold light of day
Coffee laced brandy
Can't keep the chill away

Tossed by the wayside
Nights on the downslide
Your life's sailing on a wind blowing free
Like a torn paper
Dancing in the dirty breeze

(Chorus)
Night fades away
Daylight's starting to break
Shadows run from the shade
Street Dancer
Night music sweet
And there's no time to sleep
'Cause you might miss the beat
Street Dancer
Dead on your feet
Life's on the downstroke
Street wise and flat broke
In a doorway where the light never shines
Pennies for your thoughts
Never bought you too much time

Can't find your hustle
Lost in the shuffle
Just a cattail in life's rocking chair
Street keeps you dancing
Morning comes you're still nowhere

(Repeat Chorus)

GUITARS TONY SCIUTO
KEYBOARDS TONY SCIUTO
BASS MICHAEL SCIUTO
DRUMS EO GREENE
PERCUSSION STEVE WAREHIME AND JOHN RAINES

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BUTTERFLY
Music by Tony Sciuto and Lyrics by Sammy Egorin

Butterfly, it's time
we called this time our own
Break the chains
and rearrange the time we've known
You came into my life
so warm and gently
When I was lost, you found me,
built around me
Sweet serenity

Poetry and melody would never do
Butterfly, I give my song, my world to you
You set my life to song when I was lonely
Spread your wings
and turned my dreams into reality

Imagine life alone
So cold and empty
You turned the cold to warm
And love was born, you set me free

Violins and violets will sadly fade
Words are lost on candlelight
and soft bouquets
A dream-like love burns out,
like fragile beauty
When colors fade and lose their shade
Butterfly, you're free to fly away

GUITARS TONY SCIUTO AND LARRY HERBSTRITT
PERCUSSION STEVE WAREHIME AND JOHN RAINES
LYRICON TOM SCOTT

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SMOKE GETS IN YOUR EYES: THE PLATTERS
GREEN FIELDS: THE BROTHERS FOUR
LOVERMAN: BILLIE HOLIDAY

YOU'RE BREAKING MY
THE MAN WITH THE H
THAT LUCKY OLD
TENNESSEE WALTZ: PATTI PAGE
I'M LOOKING OVER A FOUR-LEAF CLOVER: ART MOONEY



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SIDE ONE

LOVERMAN[1]*
Billie Holiday

A SUNDAY KIND OF LOVE*
Claude Thornhill & His Orchestra
Fran Warren, Vocalist

YOU'RE BREAKING MY HEART[2]*
Vic Damone

SMOKE GETS IN YOUR EYES[2]*
The Platters

THEME FROM "A SUMMER PLACE"
Percy Faith & His Orchestra

SIDE TWO

I'M LOOKING OVER A FOUR-LEAF CLOVER[2]*
Art Mooney & His Orchestra

THAT LUCKY OLD SUN[2]*
Frankie Laine

TENNESSEE WALTZ[2]*
Patti Page

THE MAN WITH THE HORN*
Harry James & His Orchestra

GREEN FIELDS
The Brothers Four

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File under: Male Vocal/Michael Dees

ST 104

STEREO

MICHAEL DEES TALK TO ME, BABY!

...Nice 'n' easy gets it every time

Capitol Records

Eleanor Rigby
Make Me Rainbows
For Once in My Life
Gentle Rain
The Windmills of Your Mind
A Beautiful Friendship
Nice 'n' Easy
Talk to Me, Baby
Somewhere
Leaves Are the Tears of Autumn
Sweet Memories



ST 104

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MICHAEL DEES / TALK TO ME, BABY

(Nice 'n' easy gets it every time!)

One of the best young singers in existence has just made a great new album.

This is it.

The songs are of the finest quality, and many have been recorded previously. Yet most of them have never been sung this well before. And most will never be sung this well again.

And that's because the opulently gifted young man who sings them here brings to them all the enthusiasm of a newcomer and all the sure, consummate technique of a veteran.

Michael Dees is his name, and he is backed in this album with superb arrangements by three masters of the arranging art: Bob Bain (who contributed a total of seven superb charts), Jimmy Jones, and Billy May, who showcase Mike's voice amid orchestras rich with strings.

Mike Dees' "Eleanor Rigby" is hip and lilting and wry, and still has, stunningly, all the pathos and penetrating life experience implicit in the stark lyrics.

His "Nice 'n' Easy" Mike transforms from a swinging



preachment into a moment of gently insinuated intimacy with one sweet girl alone.

His "The Gentle Rain" is tender and sensitive and strong in an evocative late-night rendition that will undoubtedly be closing After Midnight radio record-spinning shows for years to come.

His "Make Me Rainbows." This beautiful tune is rangy and rough to sing. Mike effortlessly negotiates its angular leaps so you'd never know they were there and does it with melting ease.

His "Somewhere" is powerful, haunting, and superbly right . . . a tremendously exciting emotional achievement.

His "For Once in My Life." Like "Somewhere," this demonstrates Mike's unerringly tasteful gift for vocal impact. And, if you care to get technical for a moment, note the magnificent ease of sustained breath control in the last eight bars. Outstanding!

Outstanding is the word that modestly expresses our opinion of the entire collection.

In anybody's contest, this may well be the Best Male Vocal Album of the year.

Side One

TALK TO ME BABY
JIMMY JONES, conductor-arranger
(Robert Emmett Dolan & Johnny Mercer, Commander Publications)
ASCAP 2:24

MAKE ME RAINBOWS
BOB BAIN, conductor-arranger
(John T. Williams, Unart Music Corporation)
BMI 2:30

ELEANOR RIGBY
BOB BAIN, conductor-arranger
(John Lennon & Paul McCartney, Maclen Music, Inc.)
BMI 2:35

FOR ONCE IN MY LIFE
BILLY MAY, conductor-arranger
(Orlando Murden & Ronald Miller, Stein & Van Stock, Inc.)
ASCAP 3:05

A BEAUTIFUL FRIENDSHIP
BOB BAIN, conductor-arranger
(Donald Kahn & Stanley Styne. Gus Kahn Music Co.; Mara Musk Corp.)
ASCAP 2:10

THE WINDMILLS OF YOUR MIND
BOB BAIN, conductor-arranger
(Michel Legrand, Marilyn & Alan Bergman. United Artists Music Co., Inc.)
ASCAP 3:02

Side Two

NICE 'N' EASY
BOB BAIN, conductor-arranger
(Lew Spence, Marilyn Keith, Alan Bergman. Eddie Shaw Music Co.)
ASCAP 3:23

THE GENTLE RAIN
BOB BAIN, conductor-arranger
(Luiz Bonfa & Matt Dunbey. Unart Music Corp.)
BMI 2:23

SOMEWHERE
JIMMY JONES, conductor-arranger
(Leonard Bernstein & Stephen Sondheim. Schirmer, Inc. & Chappell & Co., Inc.)
ASCAP 3:53

SWEET MEMORIES
BILLY MAY, conductor-arranger
(Mickey Newbury. Acuff-Rose.)
BMI 3:15

LEAVES ARE THE TEARS OF AUTUMN
BOB BAIN, conductor-arranger
(Earl Shuman & Leon Carr. Pincus & Sons Music Corp.)
ASCAP 2:51

Produced by DAVID CAVANAUGH
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TUFFEST
MOVE
UP
TIME
VPRL 1138

TUFFEST MOVE UP TIME

A 1 Move Up Time
2 Working Class
3 Mighty Jah Jah
4 Pickney Can' Rule Mi
5 Jump Around

B 1 Savings
2 Girls Are Allright
3 Fowl Bath
4 Dema Madman
5 Glory Hallelujah

Vocal on "Savings" by: SINGING MELODY

Musicians: Melbourn Miller, Chris Meredith, Tony Thomas & Nahki
Recording Studios: Creative Sounds, Black Scorpio & Wackies
Mixed by Mikey Carroll at Creative Sounds and Culture Lee at Black Scorpio

Produced: Sonny "Sabwackie" Ochiai & Trevor Lyn for Tachyon Production

All songs written by P. MAYNE

Except "SAVINGS" by P. MAYNE & E. HARD WEARE
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NICOLAI GEDDA TENOR

ALEXIS WEISSENBERG PIANO



Two of the most formidable pianists and important men of Russian music in the twenty years before the First World War were Aleksander Scriabin (1872-1915) and Sergei Rachmaninoff (1873-1943), both of whom were students together at the Moscow Conservatory. Prodigiously talented and with creative aspirations, Rachmaninoff and Scriabin swept through the Conservatory, winning top prizes as they went. But here the similarity ends. Scriabin, a mercurial, outgoing man who began as a composer of Chopinesque piano pieces, ended up a mystic whose philosophical ideas (essentially based on the theory of solipsism which holds that the "self" is the only reality) found their expression in immensely complex works which sought to unite all the arts and religion. Rachmaninoff, on the other hand, was a taciturn, introverted man who wrote nearly the same kind of music all his life—music of spontaneity and emotional excitement that never failed to please the public. And like Tchaikovsky, with whom he shared the same sense of lyricism, sincerity of emotions and reflections of tragedy in love and life, he is often considered, in some circles, a creative nobody. Nonsense.

Rachmaninoff's compositions include piano sonatas, piano concertos, a Rhapsody on a Theme of Paganini, play suites, preludes, études, vocal compositions, symphonies, a symphonic poem "The Isle of the Dead," operas and chamber works. In all these endeavors he may not have added anything new to twentieth-century form or harmony, but he did imbue the old forms with a highly personal and individual statement—he was too straightforward and honest not to. True, he reflected the national characteristics of Borodin, Mussorgsky and Rimsky-Korsakov, and more than once he paid homage to Tchaikovsky, but within his limitations, he produced a good deal of music that still continues to make a strong effect on the listener. His very honesty made him unafraid of sentiment, and this he poured forth in the best of his works with richness and intensity. Naturally, Rachmaninoff's powers as a composer are best heard in his keyboard music of which he himself was a supreme interpreter. Yet in his seven sets of songs, published between 1893 and 1916, can be found an equally rich concentration of inspired and eloquent melody. His lyricism, encouraged by his habit of expressing himself on the keyboard, made it natural for him to extend the sentiment of the text at some length in introductions, interludes and epilogues. Rachmaninoff displayed a deeply sensitive, poetic nature in his songs, capturing in the best of them, the intangible spirit of poetry within the intimacy of a song.

SIDE ONE

THE ANSWER, Op. 21 No. 4
(Mey, after Hugo)
Band 1 (3:32)

They asked: "How in the flying barks
Can we glide upon the waves,
As the white sea gulls do,
So the watchmen won't catch us?"
"Keep rowing!" they answered . . .

They asked: "How can we forget forever
That there is misery and pain on this earth,
That there is grief and sorrow?"
"Sleep now!" they answered . . .

They asked: "How, without a charm,
Can we attract the beauties,
So they would fall into our arms
At the sound of our passionate speech?"
"Keep loving!" they answered . . .

ON, NEVER SING TO ME AGAIN, Op. 4 No. 4
(Pushkin)
Band 2 (4:45)

Sing not in my presence, dear beauty,
The songs of Grusia with sadness,
For they remind me of life past
And of that faraway shore . . .

Alas! Thy haunting melody brings to me
The steppe, the night
And in the moonlight the features
Of that hapless maid . . .

I forget her gentle image
When I behold thee,
But with thy song her face again
Appears before me.

LILACS, Op. 21 No. 5
(Bekteyev)
Band 3 (1:49)

In the morning, at dawn,
In the dew laden grass
I will go and breathe in the fresh morn.
In the sweet fragrant shade
That the lilacs command
I will search for my true happiness.

In a lifetime but once
Fated bliss may be mine,
In sweet lilacs that joy may abide.
In their branches so green,
Fragrant petals supreme
My faint happiness quietly dreams.

ON, DO NOT GRIEVE, Op. 14 No. 8
(Apukhtin)
Band 4 (2:38)

Oh, do not grieve for me!
I am there where ends all sorrow.
May memories of me be brighter
Than the spring's first day.

Oh, do not pine for me!
We are not parted.
I am, as always, close to thee.
As always, I am troubled by thy torment,
Oppressed by every anguish that is thine.

O, live! Thou must!
And if, by chance, thou findest here
Some peace and comfort,
Then know that I responded from thence
To thy sad sou"s cry. . . .

THE STORM, Op. 34 No. 3
(Pushkin)
Band 5 (2:20)

You saw a maiden on a rock
Above the waves, all clad in white;
When, raging in the stormy haze,
The sea played with the shores all night;
When streaks of lightning every hour
Illuminated her with crimson glow,
With winds that fluttered and whipped
Her billowy mantle?

The sea is splendid in the storm
As is the sparkling sky, sans azure,
But trust me: the maiden on the rock
Is lovelier than the storm, the sky
And the billowy waves.

TO THE CHILDREN, Op. 26 No. 7
(Khomyakov)
Band 6 (3:45)

How often at midnight,
Dear children, I watched you,
And blessed you, and prayed
That the love of the Father protect you.

I tenderly cherished your childish dreams,
I thought of your purity
And hoped that the days of your lives
May be joyful and long.
Dear innocent children,
How sweet and how precious they were.

But now I come in; it is dark,
No one is here . . . The crib is empty . . .
No light by the icon . . . I am sad,
The dear children have left . . .
My poor heart aches with anguish.

Oh, children!
At midnight do pray for the one
Who prayed always for you,
Who oft on your brows made
The sign of the cross.
Do pray, and may the love of the Father
Protect you.

CHRIST IS RISEN, Op. 26 No. 6
(Merezhkovsky)
Band 7 (2:36)

"Christ is risen!" church choirs resound.
But I am sad . . . my soul is silent.
The world is still soaked in blood and tears,
And sung at the altar this hymn
Sounds like mockery.

If He were in our midst and witnessed
The lowness of our vaunting days,
How brother hates his own brother,
How base is man. . . .

And if here, in this shining temple,
He heard "Christ rose!"
What bitter tears He would shed
Over the gathered crowd. . . .

AT MY WINDOW, Op. 26 No. 10
(Galina)
Band 8 (1:55)

At my window stands a flowering cherry tree.
It blooms, dreamily clad in bridal robes.
Its fresh and fragrant branch bends and
beckons me . . .

I rapturously breathe
The joyful perfume, of the trembling petals.
Their sweetness dims my senses
As the cherry blossoms sing
A wordless song of love.

IN THE SILENCE OF THE NIGHT, Op. 4 No. 3
(Yeh)
Band 9 (2:36)

O, is the silence of the night
In vain I try to banish from my thoughts
Thy beguiling voice, thy smile,
Thy casual glance,
Thy tresses, submissive to my touch . . .
I dismiss my dreams
Then long anew to whisper, to rephrase
My nervous and unrecited
And, enraptured, defying all good sense,
To shout thy cherished name
Into the darkness of the night!

SIDE TWO

VOCALISE, Op. 34 No. 14
Band 1 (4:51)

NOW FAIR THIS SPOT, Op. 21 No. 7
(Galina)
Band 2 (1:41)

How fair this place . . .
Look, the distant river is all aglow,
The fields lie a mass of flowers,
The billowy clouds are snow-white . . .

There's no one here, silence reigns . . .
There's only God and I,
The flowers and the old pine,
And you, beloved dream!

FRAGMENT OF ALFRED DE MUSSET, Op. 21 No. 6
(Apukhtin)
Band 3 (1:39)

O, how quickly beats my aching heart!
It pleads and yearns for peace.
What is it that disturbs and frightens me in
the night?
The door shuts with a moan and a wail
And the dimming lamp flashes . . .
Who's there?
I hold my breath . . .
Someone calls me, whispers dejectedly . . .
Someone came in . . .
My chamber is bare—
There is no one . . .
Midnight struck . . .
O, loneliness! O, misery!

ARION, Op. 34 No. 5
(Pushkin)
Band 4 (2:38)

There were many of us aboard the bark,
Some tried to stretch the sails,
Others, as one man, probed the deep waters
With the powerful oars.
In silence, bending over the rudder,
Our helmsman wise steered quietly the
heavy bark.
And I—full of lighthearted faith—
Sang to the crew . . . When, suddenly,
A wild gale crumpled the silent waves . . .
The helmsman and the crew all perished!
Only I, the mysterious minstrel,
Cast by the storm upon the shore,
I sing the former songs of praise
While my grey dampened garb
In the sun, beneath the cliff.

THE MORN OF LIFE, Op. 34 No. 10
(Tyutchev)
Band 5 (1:26)

This day, as I recall it,
Was for me the morn of life.
'Twas night, and right before me
Her bosom trembled,
Her cheeks, like the dawn, were all aflame,
And glowed and burned . . .

Then, suddenly, like the golden sun
Burst from her breast
The words of love . . .
And I envisioned a new world!

THE NARVEST OF SORROW, Op. 4 No. 5
(Tutchev)
Band 6 (4:15)

Oh, my harvest field,
No one could reap thee in one sweep,
No one could bind thee in a single sheaf!

Oh, my cherished dreams,
No one could lightly shrug you off,
No one could put you in a single word!

Winds swept over thee, my harvest field,
Bent thee down to the ground,
Scattered thy ripened grain afar!

Widely scattered are my dreams as well
Whither fell each of my thoughts to earth—
Thither sprang wild and bitter weeds,
Thon rose deep sorrow and misery. Ah!

DAY AND NIGHT, Op. 34 No. 4
(Galinpot)
Band 7 (2:51)

A passing breeze caressed me
And softly whispered:
"Night is stronger than day."
And the sunset dimmed,
The clouds darkened.
Startled, the gloomy fir trees shivered.

Over the dark ocean,
Where the currents turned,
A passing breeze touched the rolling swell.
Night reigned . . .

Meanwhile, in the distance,
Beyond the ocean, an eye caught fire,
A fresh blossom unfurled in the sky.
The east shone with new radiance.
The breeze changed and wafted in my face
And whispered with a smile:
"Day is stronger than night."

THE FLOODS OF SPRING, Op. 14 No. 11
(Tyutchev)
Band 8 (1:54)

The fields are still all white with snow
But rushing waters ring with spring.
They flow and waken sleepy shores,
They flow and glitter and proclaim,
They brightly shout from end to end:
"The Spring is here! The Spring is here!
We are the young Spring's messengers
Sent in advance . . .
The Spring is here! The Spring is here!"

And soft, warm May days'
Rosy ring crowds joyfully
Behind the Spring!

NICOLAI GEDDA has established himself as a leading dramatic and lyric tenor of international stature. Since his debut in April 1952, at the Royal Opera House in Stockholm, Gedda, of Swedish-Russian parentage, has mastered a repertoire of sixty stage roles and regularly appears on the stages of Covent Garden, La Scala, the Vienna Staatsoper, the Metropolitan Opera in New York, the San Francisco Opera, and with other celebrated companies.

Gedda has sung the principal tenor roles in the French, German, Italian and Russian repertory and, aside from opera, extends his artistry to include Viennese operetta, oratorio, lieder, and the liturgical and traditional music of Russia. He sings in ten languages and brings to each interpretation his innate sense of musicianship and the kind of intelligent vocalizing that "News-week" calls "beyond reproach."

Happily for the record collector, Nicolai Gedda records prolifically the repertoire for which he has been acclaimed throughout the world, and has to his credit more than eighty recordings. He has been honored by numerous countries as an outstanding performer and was made Court Singer to the Royal Court of Sweden in 1965, thus joining the illustrious company of his fellow countryman and tenor, Jussi Bjoerling, in an honor conferred upon only twelve artists in two hundred years.

BULGARIAN BORN PIANIST ALEXIS WEISSENBERG came to America in 1945 as a seventeen-year-old boy to complete his musical education at the Juilliard School of Music. He was a student of Olga Samaroff and received great encouragement from Artur Schnabel and Wanda Landowska who were instrumental in propelling Weissenberg into a career as a major concert artist.

Weissenberg won the Leventritt Prize in 1946 and made his debut the same year at Carnegie Hall, with the New York Philharmonic under George Szell. His international career began shortly thereafter and his success everywhere was phenomenal. For a brief period, Weissenberg voluntarily withdrew from concertizing in order to reflect and meditate on music. In February 1957, he made a triumphant return to America when he performed Rachmaninoff's Third Piano Concerto with the New York Philharmonic. In November of the same year he opened the inaugural concert of the "Great Performers Series" at Philharmonic Hall and also appeared with Herbert von Karajan and the Berlin Philharmonic at Carnegie Hall. Gradually, Weissenberg resumed a full-scale career and presently maintains a busy schedule of engagements, both as a guest pianist with the world's distinguished orchestras and as a much sought after recitalist. He has been acclaimed for his variety of tone color, assured technique and versatility of style, affectively merging these qualities in the interpretation of the music at hand.

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OP. 23 & 87
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Side 1:

Piano Quartet in E flat, Op. 87

1. Allegro con fuoco
2. Lento
3. Allegro moderato grazioso
4. Finale. Allegro ma non troppo

Side 2:

Piano Quartet in D, Op. 23

1. Allegro moderato
2. Andantino, con variazioni
3. Finale. Allegretto scherzando

Beaux Arts Trio

Menahem Pressler, piano
Isidore Cohen, violin
Bernard Greenhouse, cello
with WALTER TRAMPLER, viole

Soon after he finished his studies at the Prague Organ School, Dvořák indicated clearly how strongly he was drawn towards chamber music by writing e string quintet and a string quartet, which he numbered Op. 1 end Op. 2 respectively. The attraction this branch of music held for him was due to the fact that he was a string player who derived more enjoyment from playing the violin and viola than from playing the organ, and also because of his great admiration for the chamber music of the Viennese masters. Early in 1875 he heard the exciting news that he had been awarded the Austrian State Prize for young, talented, and improverished artists. This stimulated him to redouble his efforts and strive to write music that was better than any he had composed previously. In little more than a year he produced some vocal duets, the five-act opera "Vanda," the F major Symphony, a serenade for strings, and five chamber works, among which was the Piano Quartet in D. He wrote this in two and a half weeks between May 24 and June 10, 1875. It was not performed until December 16, 1880, when it was played at the Konvikt Hall, Prague, at a concert sponsored by the music section of the Artistic Circle (Umělecká besedа). Karel Slavkovský, who had launched Dvořák's Piano Concerto in 1878, was the pianist, and the other players were Václav Kopta, Petr Mareš, and Alois Neruda.

OPUS 23
The first movement opens with a syncopated theme and unfolds in an unhurried manner. There are several delightfully unexpected key shifts, for example the modulation to B major as early as the ninth bar. As sometimes happens in Dvořák's music, one musical idea may contain the germ of another. This is true of the lyrical second theme. The first four notes of this are an augmentation of the beginning of an earlier triplet figure, and its rhythm comes from the angular transition motif, a theme which serves later to lead the development up to its climax. In the coda the two main themes are triumphantly combined.

A set of five variations in B minor follows, but the mournful character of the theme is dispelled in some of the variations. The melody is inverted in the third variation, and in the fourth, which is the freest of them, a new melody blossoms in the key of E flat. This imaginative movement is brought to a close with a plaintive coda.

Instead of following these movements with e scherzo and e finale, Dvořák decided on the bold experiment of writing one movement to fulfil both functions. He therefore alternates between an *Allegretto scherzando* in 2/4 time, which starts rather like a waltz but gathers *furiant*-type cross rhythms as it proceeds, and an *Allegro agitato* in 4/4 time, which is allowed to have the final word and ends up as a jig.

Since Simrock was more interested in buying Dvořák's newest music than his older works, Schlesinger was able to publish the D major Piano Quartet. In 1885, however, when the Czech composer had reached full maturity and won an international reputation, Simrock persuaded him to agree to write a new piano quartet which he could publish. He kept reminding him of his promise, but Dvořák was far too busy writing the oratorio "St. Ludmila," the second set of "Slevonic Dences," the Pieno Quintet (Op. 81), the opere "The Jecobin," and other things to pey much heed. At lest he begin sketching the Pieno Quintet in E flet on July 10, 1889, and efter finishing three movements he told his friend Göbl how eesily it came to him, just as he hed expected, and that the melodies simply surged over him. He completed the work on August 19. Hanuš Trneček (pieno), Ferdinend Lechner, Petr Mareš, and Hanuš Wihan gove the first performence at another Umělecká beseda concert et the Rudolfinum, Pregue, on November 23, 1890.

OPUS 87
The quertet is e work full of interest, rich in invention and resource, and scored with great imagination. Perhaps there is e hint of whet lies aheed when in the opening bers the solemn stetement of the strings provokes the pieno to give a frivolous reply. Fresh colour is introduced when the second theme appears in the unorthodox key of G major. The development exploits the first subject in a mesterly fashion, end in the recapitulation we discover thet the main theme has been bypassed. This section commences with the second theme in the remote key of B major, but the tonic key is established almost at once. Fresh light is thrown on the principal theme in the coda, and in this part a quiet meditative version of the theme is given to *tremolando* violin and viola, supported by isolated piano chords end plucked cello notes.

In the *Lento* in G flat there are five distinct themes. Starting peacefully end expressively, the movement leads on to e stormy section in the dominent minor, which in turn is followed by a pleintive melody for the piano in the dominant major, set against a restless background of syncopated strings. All the themes return in the same order. When writing the gracious triple-time scherzo Dvořák evidently recelled the cimbalom (or dulcimer), an instrument frequently found in Czech folk bands. This is particularly obvious when the pieno takes over the main theme on its third appeerence. Another theme consisting of only four notes alternates with the main theme, and gradually assumes an importance that could not possibly have been foreseen. The work ends with e cheerful sonata-form movement in the unexpected key of E flat minor. Its second subject consists of a string of themes, in two of which Dvořák's instrument, the viola, is exceptionally favoured.

John Clapham

WALTER TRAMPLER
Born in Munich, Walter Trampler began his musical training at the age of six. At 17 he was touring Europe as violist of the Strub Quartet and at 18 he was appointed principal violist of the Berlin Radio Symphony Orchestra. In 1939 he settled in America and after the war became a founding member of the New Music Quartet. As a soloist with the entire viole repertoire at his command, Walter Trampler has appeared with most of the world's' great orchestres and at all the major music festivals. In his world-wide eppearances he has won universel respect as one of the finest living exponents of his instrument. The viola he plays is a Hieronymus and Antonio Amati of around 1620.

MENAHEM PRESSLER
Menahem Pressler was born and studied in Magdeburg in Germany. He became internationally known when he won the Claude Debussy Prize et the age of 17. That earned him five appearances as e soloist with the Philadelphia Orchestra which in turn led to en unprecedented contract with the orchestra for several eppearances in each of three subsequent seesons. Soon he was appearing internationally with other major orchestres under such distinguished conductors as Dimitri Mitropoulos, George Szell, Eugene Ormandy, Leopold Stokowski, Georges Enesco, and Antal Doretl. Now resident in the United Stetes, where he is a professor at Indiena University, Menehem Pressler still manages to find time, apart from his work with the Beaux Arts Trio, for frequent solo appearances in recitels end orchestral concerts in Americe and Europe.

BERNARD GREENHOUSE
The American cellist of the Beaux Arts Trio, Bernerd Greenhouse, was e fellowship student at the Juillierd School of Music. He completed his studies in Europe under Pablo Casels, the great Spenish master, and his distinguished teacher, with whom he studied for two yeers, once said of him: "Bernerd Greenhouse is not only e remerkeble cellist but, whet I esteem more, e dignified artist." Greenhouse soon established himself as one of the foremost exponents of his instrument in orchestral concerte, solo recitels, end chamber-music ensembles all over Europe and the United States. He is also a very active teecher — et the Manhetten School of Music, New York State University, end Hertford University. The Instrument he pleys is the femous "Pegenini" Stredivarius of 1707.

ISIDORE COHEN
Isidore Cohen who was born in New York and studied under Ivan Galamian at the Juilliard School of Music, replaced the Beaux Arts Trio's original violinist Daniel Guilet in 1968, on Guilet's retirement. He was previously leader of the Little Orchestra Society of New York, famous for its chamber-orchestral concerts since 1947, and has led several other orchestras including that of the Casals Festival in Puerto Rico. More recently he was leader of the Mozart orchestra at the Lincoln Center, where he also appeared as a soloist. His previous activity in the chamber-music field included several guest appearances with the Budapest String Quartet.

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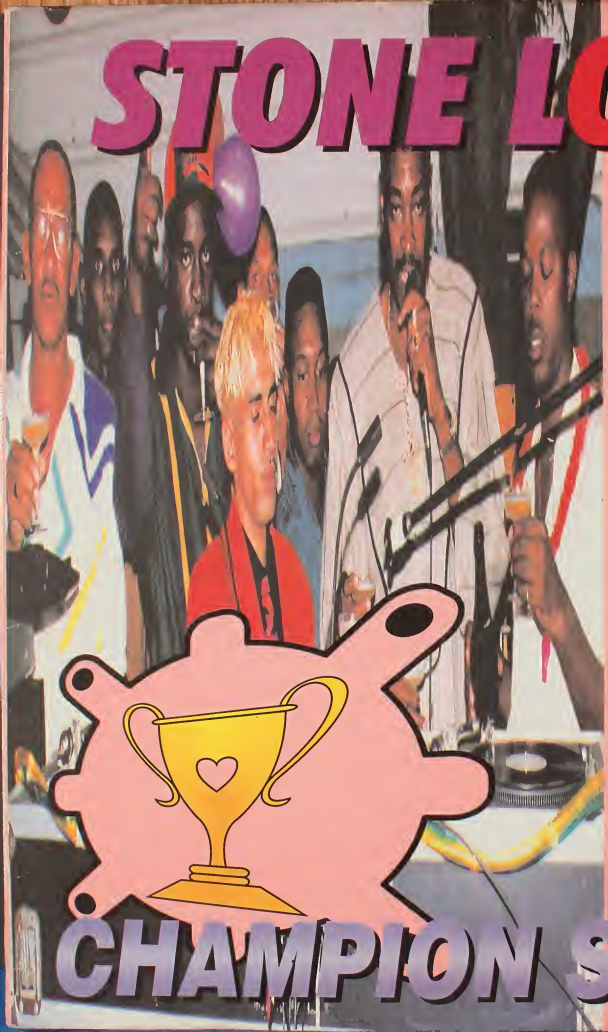
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QUANDO, QUANDO, QUANDO - (CLAUDIO VILLA)
YOU'RE BREAKING MY HEART - (JERRY VALE)
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MY LOVE FORGIVE ME - (ROBERT GOULET)

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MAMA - (JERRY VALE)
AUTUMN IN ROME - (TONY BENNETT)
COME PRIMA - (ROBERT GOULET)

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FRANZ LISZT –

MOUNTAIN SYMPHONY Symphonic Poem No. 1

TASSO Symphonic Poem No. 2

URANIA



US 57091

FRANZ LISZT

MOUNTAIN SYMPHONY

Ce qu'on entend sur la montagne

(Symphonic Poem No. 1)

Symphony Orchestra of Radio Berlin

Arthur Rother, conductor

FRANZ LISZT (1811-1886) was a born revolutionary and a true Bohemian as well as a voluptuary. Like Berlioz, he revolted against the fetters of the classical form, embracing the extravagances of the Romantic school. His instincts, however, were somewhat more orthodox than those of Berlioz, for he endeavored to combine classical forms with poetic meanings. He adopted as his motto, "Renewal . . . ave through its inner connection with poetry." Liszt's manner of handling melodic material was by thematic transformation rather than by thematic development. By altering harmony and rhythmic arrangement, he aimed to create an impression, with the same melodic devices, of new or greatly altered ideas. The development and extension of thematic material belongs to the symphony. Thematic transformation belongs to the symphonic poem. Richard Wagner wisely combined these and other principles of symphonic structure in his music dramas.

The musical form called the symphonic poem was invented and shaped by Liszt. It influenced many composers in the latter half of the nineteenth century, among whom may be cited Smetana, Dvorak and Richard Strauss. Strauss' advantage over Liszt has been called simply the accident of time; he came after Wagner, not before him, and benefited as a result. It is generally conceded that Liszt "stands at the fountain head of all the new developments which the second half of the Nineteenth Century brought," for, as regards "form, idiom, and workmanship, his influence was universal." Liszt's symphonic poems were based on literary or pictorial subjects which stimulated his imagination. In them, he sought to present the essence of the subject. Poetic and pictorial themes were merely a stimulus to him. In these works he employed a free hand, giving reign to rhapsodical improvisation. As Alfred Einstein has said: "As a musician, he does not follow closely an external program, does not tell a story, but goes to work with considerable independence and self-possession." Actually, only two of his symphonic poems, numbers one and twelve — *Mountain Symphony* and *Die Ideale* — can be said in the true sense of the words to be program music. *Tasso* was actually conceived as a "symphonic prelude" to Goethe's drama, and *Les Preludes* is a romantic reverie on its subject. Some symphonic poems, like *Hungaria*, *Festklänge* and *Hamlet*, have no programs. It is mainly the "poetic idea" that provides the incentive.

Entering the field of composition at a time when there was admittedly a need for some new principles in musical architecture, Liszt realized that in order to invent new forms it was essential to make it believed that they were needed. In a great movement like Romanticism, when music, painting and literature appeared simultaneously in many places, it seemed logical to link music to the two latter forces. And so Liszt created the symphonic poem, which may be said to present a musical impression of a poem or a scene, instead of a musical design based on the pattern of absolute music.

THE first of Liszt's tone poems, *Mountain Symphony*, is based on the poem *Ce qu'on entend sur la montagne* from Victor Hugo's *Feuilles d'Automne*. It was originally written for piano in 1840. In 1849, Liszt's friend, the composer Raff, scored it for orchestra. Liszt could hardly have been impressed with Raff's work, even though flattered, for he orchestrated the composition himself in 1854. The latter score was published in 1856. There is no record of Raff's score being published.

Liszt prefixes his score with the entire poem by Hugo, which is of considerable length. Hugo's text deals with a poet standing upon a mountain by the sea, letting his thoughts plunge "from the mountain height into the immensity," where he beholds upon one side the land, on the other the sea. He harkens to a sound "at outset, immeasurable, confused, vaguer than is the wind . . . full of magnificent accords, suave murmurs . . . unutterable the harmony unsearchable its deep, whose fluid undulations round the world a girdle keep, and through the vast heavens . . . like to another atmosphere, with thin overflowing robe, the eternal hymn covers all the inundated globe; and the world, swathed about with this investuring symphony, even as it trepidates in the air, so trepidates in the harmony." Pensive, the poet listens to the "eternal litany, lost within this containing voice as if within the sea . . . Amid this voice two voices, one commingled with the other . . . chanting the universal chant in simultaneous quire . . . The one was of the waters . . . the other, from our abode terranean, was sorrowful . . . the voice of man . . . the one voice utters NATURE, and the other voice HUMANITY." The poet asks himself, "To what issues are we here . . . what doth the soul; to be or live if better worth it is; and why the Lord, Who, only, reads within that book of His, in fatal hymeneals hath eternally entwined the vintage-chant of nature with the dirging cry of humankind?"

This is the program that Liszt has used — the conflict of two voices, one Nature, one Humanity. The poet's pessimistic note at the end, however, is changed by the composer to one of optimism. After outlining the confused sound of the two voices, "a blissful reconciliation based on religious faith is proposed, but not immediately acquiesced in, for the contention in the music is renewed with even greater stress." Faith is finally the conqueror.

Liszt's composition, says one writer, "is pure symbolism. We may even describe it as a gigantic metaphor. Since symbolism is a legitimate maie of art, no discredit to Liszt is implied."

LISZT wrote his second symphonic poem, *Tasso — Lamento e Trionfo*, as already noted, as a symphonic prelude to Goethe's drama *Tasso*, which was performed during the centenary celebration of the poet's birth at Weimar in 1849. Five years later Liszt revised the score to its present form.

Torquato Tasso (1544-1595) was a famous Italian poet, whose chivalric, epic poem *Jerusalem Delivered*, written in 1574, made him famous throughout Europe. He was unjustly imprisoned, but later released. In 1594, Pope Clement VIII invited Tasso to Rome, where he was to assume "the crown of bays, as Petrarch had assumed it, on the Capitol." Unfortunately Tasso became ill and died in a cell in the convent of St. Onofrio before the honors could be bestowed upon him. The sad fate of the unhappy Italian poet, upon whom Fortune smiled too late, inspired both Goethe and Byron with material for two great poetical works.

TASSO

Lamento e Trionfo

(Symphonic Poem No. 2)

Berlin Philharmonic Orchestra

Fritz Zaun, conductor

Liszt tells us that when he was commissioned to write an overture for Goethe's drama, he was inspired "more directly by the respectful compassion of Byron for the ghost of the great man whom he evoked than by the work of the German poet." He did not, however, confine himself to Byron, as he wished to formulate the "grand antithesis of genius, ill treated during life, but after death resplendent with a light that dazzled his persecutors. Tasso loved and suffered at Ferrara; he was avenged at Rome; his glory still lives in the people's songs at Venice. These three points are inseparably connected with his memory."

In his music, Liszt aimed to express these points: first, "the mighty shadow of the hero, as it appears, haunting the lagoons of Venice"; then "a glimpse of his proud, sad face at the feasts of Ferrara, where he produced his masterpieces" and where he was unjustly imprisoned; and lastly, Liszt follows the poet to Rome, "which crowned him with the crown of glory and glorified in him the martyr and the poet." *Lament and Triumph*, says Liszt, "are the two great contrasts of the fate of poets of whom it has been unjustly said that, while curses may weigh heavily on their life, blessings are always on the tomb."

For the *Lamento* section Liszt borrowed even to the form the melody which he had heard sung to the first strophes of Tasso's *Jerusalem* by Venetian gondoliers. It is charged with "such inconsolable mourning," says Liszt, "that it suffices to portray Tasso's soul." The Tasso melody is heard at the beginning and then developed. An *Allegro strepitoso* section deals with the imprisonment of the poet; the rattling of his chains are heard in the music. A repetition of the opening *Lento* follows, and then comes the full Venetian theme. "first given out by the bass clarinet and three solo cellos, accompanied by harp, horns, and low strings pizzicato," and then repeated in the violins. A new melody is heard in cellos and horn and then the main theme reappears in fuller instrumentation. There is a suggestion of stately festivity, perhaps evoking the feasts of Ferrara. The *Allegro strepitoso* returns to close the *Lamento*. In the second section, *Trionfo* (*Allegro molto con brio*), the Tasso theme is transformed with full orchestral sonority and splendor. The music builds to an exultant and triumphant peroration appropriate to a festive occasion, which in this case is intended to convey the honor bestowed upon the poet after death.

—PETER HUGH REED

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Dark Eyed Molly Archie Fisher Elliston Music 3:49

SIDE TWO

Crossing The Border Si Kahn Joe Hill Music ASCAP 4:21
Rufus And Beverly Mark Graham Eternal Doom Music BMI 2:21
Rag On Blues Lyn Hardy Swinging Door Music BMI 2:24
I Can See Your Aura Mark Graham Eternal Doom Music BMI 1:29
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— Ronnie Gilbert

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o grande amor

A bossa nova collection

In the 25 years since the Brazilian musical style called bossa nova has been popular in the United States, its blend of melodic warmth and rhythmic interest has captured the imaginations of jazz players of all styles. After an initial phase during which the music enjoyed a fad status, with musicians such as Stan Getz enjoying rare Top-40 successes with albums devoted to bossa nova material, the music has settled into its own permanent corner of the performing musicians' repertoire. Now a typical jazz set will include a bossa nova selection or two among the assortment of blues, standards and originals which comprise a typical evening of jazz. The rhythmic and melodic turns of Brazil's national music have been absorbed into the American jazz literature.

Still, as with everything else, there are degrees of ease and familiarity in the performance of this music, as in any other. Not every jazz player is comfortable playing the blues, and many exciting players at the brighter tempi lose some emotional power and musical interest when playing ballads.

This album is a nearly unique American recording in that its three principals, Gene Bertoncini, Michael Moore and Edison Machado, have an individual and collective ability to get "inside" the music, without losing the feeling and creativity in their improvisations.

Gene Bertoncini, the leader, producer and arranger, has many years of experience in both playing and listening to the music. He has worked in the studios and on location with both Stan Getz and Luis Bonifat, and was a personal friend and great admirer of Joao Gilberto. "I love improvising on bossa nova material," says Gene, "It seems to help me create more rhythmic and melodic interest in my lines. At the same time, the music itself is very guitaristic. I get the feeling that the music was composed at the guitar, it falls so naturally."

Michael Moore, like Bertoncini, is an instrumentalist who is universally admired for his sensitive, supportive accompaniments and inspired solos. "His arco playing is unsurpassed," says Bertoncini, "He's one of the greatest soloists in the world, on any instrument." Moore also has extensive bossa nova experience, having worked with many of the great Brazilian players, including the great Jobim himself. Moore understands the special role of the bass in a bossa nova rhythm section. Because of the rhythmic and harmonic density created by the polyrhythmic style of bossa nova drummers and the plucked chordal accompaniment of the bossa nova rhythm guitars in an authentic Brazilian section, a bass player has the delicate task of providing a harmonic and rhythmic "bottom" while staying out of the way. Moore is a master of this "less is more" approach, more often stating the root notes of the chord on the first and third beats of the measure, eschewing the "busy" comping style favored by modern American bassists.

Edison Machado, the Group's drummer, is a legendary figure in his native Brazil, and one of the world's finest percussionists on any terms. According to Gene, "He has been credited as the originator of what is now known as the bossa nova beat. Edison is the pioneer of that combination of trap-drum and cymbal playing which gives bossa nova drumming its special light, flowing feel. Incidentally, Edison loves Mike Moore, and loved this date. Many American drummers, as great as they can be, don't play bossa nova well. You can't be as heavy or obtrusive as you can in straight 4/4 blowing."

Aficionados will be interested to learn that Bertoncini plays a classical guitar throughout this set, achieving the extraordinary presence he gets on the instrument through careful miking, not electronic pickups. Many share my assessment of Gene as the main man in jazz on the classical guitar. With all due respect to the several other name players who use the acoustic, finger-picked instrument in jazz settings, to my ears they end up sounding like jazzmen struggling with an unfamiliar instrument and approach, or vice versa. Bertoncini sounds perfectly natural, gets a personal romantic sound from the instrument and — in addition to having perfect time — *swings*.

Of the eight compositions here, five were written by the redoubtable Antonio Carlos Jobim, the bossa nova composer best known in this country. Many of his tunes have become part of the standard jazz literature.

His *Once I Loved* is a typical Jobim opus, with its rhythmic pattern and melody wedded in a way which seems so effortless to the Brazilians, and is so rare in American popular music. Bertoncini's carefully-voiced, loving statement of the melody leads into a typically "singing" horn-like, deceptively virtuosic Moore solo. Then Bertoncini returns, displaying an impressive command of dynamics on his unamplified instrument which rewards repeated listenings.

Jobim's *Chega de Saudade* is a favorite among musicians due in part to an ebullient performance recorded by Dizzy Gillespie a few years ago. Here is is given a lighter treatment, which is more authentic and just as powerful in its understated way. Bertoncini's chordal intro is a model of the difficult art of voice-leading on the guitar. Mike states the melody, his thoughtful note placement reminding one of Sonny Rollins caveat, "Don't kid yourself. It's hard to play the melody. That's where a song's beauty lies." Bertoncini's single-string solo underscores his remarks about bossa nova improvisation above. There is a break by Machado on traps, then Moore takes it out with a restatement of the theme and some percussive interplay with Machado. A quiet masterpiece.

Zingaro has Gene employing a combined open-stringed and fingered technique whose ringing, sustained note effect has become a Bertoncini trademark. Moore's matchless arco play is also on display here. The in-tempo section continues the open-stringed melody statement, evolving into a solo which would probably be impossible for a guitarist more accustomed to the assistance of a pickup and amplifier. Moore's solo in the upper range of the bass has a cello-like lightness. Bertoncini's comping here is a reminder of the assertive role of the bossa nova rhythm guitar, as opposed to the spare, American style of rhythm playing.

Moore's *Rio Pindare* shows his compositional affinity for the music. *O Grande Amor*, another Jobim tune, features an impassioned solo by Bertoncini (hear him humming along a la Earl Hines and Glenn Gould). Notice how much variety in tone and attack Gene works into his playing while finger picking. "Joao Gilberto, a great friend, was also my greatest influence in learning to play this music," says Gene. Moore demonstrates that virtuosity and bombast don't have to be musical handmaidens, and Machado's traps create a tapestry effect few drummers could manage.

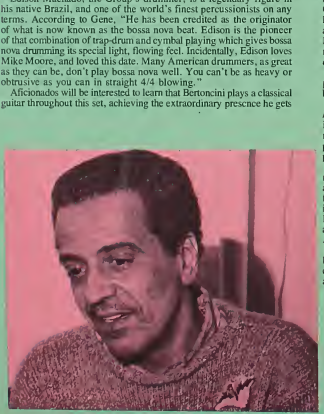
The justly famous *Quiet Night and Quiet Stars* showcases Mike's personal sound and supreme control of line. Bertoncini's solo begins by reflecting the serenity of Mike's solo and develops from there.

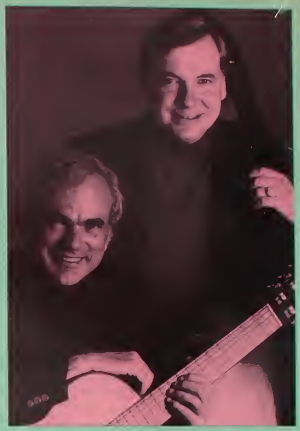
The truncated, hypnotic melody and chord pattern of Baden Powell's *Let Go* set up some "free" playing by both Mike and Gene, reminding one of the "entrancement" role of this and other African-rooted music, and how much complexity can be wrung from so-called "simple" source material. Once again, Machado manages to propel without pushing.

Pensativa by Claire Fisher, closes the set. Gene keeps a bass line moving under Mike's solo, while continuing a chordal underpinning at the same time—a mental and digital feat I have trouble imagining—following with his own chord and single-string improvisation. Listening to Gene here, I was struck with the similarity of approach between Brazilian stylings and the earlier, pre-Charlie Christian guitar styles, and again, how much cross-pollination is evident in Brazilian and American music.

This album is a treasure for Gene and Mike's many followers, for bossa nova enthusiasts and for all of us who enjoy the interplay of creative imagination and musical intelligence which makes jazz the artistic wonder of the 20th Century.

— Bill Farrar
WBAI-FM, New York





Side A:

1. **Once I Loved / Amor Em Paz** (A. C. Jobim) 6:41
2. **No More Blues / Chega De Saudade** (A. C. Jobim) 6:00
3. **Zingaro** (A. C. Jobim) 6:01
4. **Rio Pindare** (Michael Moore) 4:50

Side B:

1. **O Grande Amor** (A. C. Jobim) 4:36
2. **Quiet Nights of Quiet Stars / Corcovado** (Gene Lees — A. C. Jobim) 5:24
3. **Let Go / Canto De Ossanha** (Baden Powell) 7:02
4. **Pensativa** (Clare Fischer) 6:31

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Arranged and Produced by: Gene Bertoncini
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DICK HYMAN



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DICK HYMAN–GENIUS AT PLAY
IMPROVISED JAZZ PIANO SOLOS

FROM THE PRODUCER

It seems not too extravagant a statement to make and perfectly safe to say that Dick Hyman is a musical "Man For All Seasons". His accomplishments as pianist, arranger, composer and expert on all electronic keyboard instruments have been amply demonstrated in recordings he has made over the past twenty years for a variety of labels. He is probably the most-in-demand musician on the east coast for recording and TV work, and is now including personal appearances as a jazz piano soloist in his busy schedule.

Dick has appeared on several M-E albums, in various capacities, but this is his first solo piano album for us. He recorded all the material we are using in three consecutive sessions. We did not have to do any splicing, mixing, or "fiddling" with the takes chosen, an experience new to me since the advent of tape, and a highly pleasing one to Dick. It would be superfluous to comment on the various improvised performances, as they speak eloquently for themselves. However, it should be pointed out that these are all titles he has not previously recorded, for each of which he feels a personal affinity, and which have been among his most requested numbers. We should also mention that the reason we used two performances of "The Sheik Of Araby" is because they were both so interesting and dissimilar.

We dreamed up several titles for this album, but a chance remark made during the sessions seemed by far the most appropriate—"DICK HYMAN—GENIUS AT PLAY". He was too modest to enthuse over this title at first, but, after all, it was the one who was saying it, not Dick, and he finally became convinced of its rightness. Maybe it was Harvey Appelbaum and Bill Curtis' cover design that did it.

BILL BORDEN

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1.	GOD BLESS THE CHILD* (Holiday-Herzog, Jr.) Edward B. Marks Music Corp.	4:50
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3.	I WILL WAIT FOR YOU* (Legrand-Gimbel-Demy) Vogue Music, Inc.	4:16
4.	I LOVES YOU PORGY (Gershwin-Gershwin-Heyward) Gershwin Publishing Corp. & New Dawn Music Corp.	4:33
5.	THE SHEIK OF ARABY (A) (Snyder-Wheeler-Smith) Mills Music, Inc.	3:49

SIDE B

1.	THE SHEIK OF ARABY (B) (Snyder-Wheeler-Smith) Mills Music, Inc.	2:44
2.	SUNRISE, SUNSET* (Bock-Harnick) Sunbeam Music, Inc.	5:16
3.	TRUCKIN' (Bloom-Koehler) Mills Music, Inc.	2:26
4.	LUSH LIFE (B. Strayhorn) Tempo Music, Inc.	5:30
5.	THE LOOK OF LOVE (Bacharach-David) Colgems Music Corp.	4:28

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Andrew Ashton

Here Again There Again
Andrew Ashton

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Andrew Ashton

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Andrew Ashton

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A. Ashton-S. Kenneth

Couldn't Take You Now
Andrew Ashton

Sailing Ships
Andrew Ashton

Leave Without Goodbye
Andrew Ashton

All Alone Again
Scott Kenneth

Anyway Anyhow
Andrew Ashton

Personnel:
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Guitar, Vocals

SCOTT KENNETH:
Bass, Guitars, Vocals

ROY BITTAN:
Keyboards, Bass, Guitar, Vocals

STEVE MEROLA:
Percussion, Drums, Mouth Harp

Produced by AL SCHWARTZ
in association with
Ashton/Kenneth
at Record Plant, New York

Engineers:
Jay Messina, Shelly Yakus

Art Direction: John Hoernle
Photographer: Gastano

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Penny DeHaven

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Penny DeHaven



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ONLY THE NAMES HAVE BEEN CHANGED 3:13
ROCKIN' WITH MY BABY 2:36
FRIENDLY GAME OF HEARTS 2:44
WILD WILD HEART 3:14
IN REAL LIFE 3:52

SIDE 2
YES, I DO 3:33
A MARRIED MAN 2:08
BLUE LADY NOW 3:19
WALTZ ME ONCE AGAIN AROUND THE DANCE FLOOR 2:34
HOLLYWOOD (HOLLY WOULD) 2:53
LOVE'S THE ANSWER 2:32

PRODUCED BY MARK SHERRILL

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Special thanks to my mother, Opal DeHaven, for always loving and encouraging.
Ta Jackie Monaghan for her belief and creative support.
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Chamaco Rivera
Con JOSE FELICIANO
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Chamaco Rivera

Omar Hoal



A mi amigo José Feliciano.

En la vida hay cosas que siempre terminan,
hay momentos que se escapan, sin poderlos detener,
pero hay cosas que no tienen final,
y tu mi hermano me has enseñado la mejor:
La Amistad.
Quizás muchos no podrán entender esta dedicatoria,
pero a tí José, te doy las gracias por enseñarme a ver,
lo que muchos hemos perdido y podemos tener.
Gracias José.

Chamaco y Familia

LADO A

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Sombra de Vago * *
Cuatro lineas al Cielo *

LADO B

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4. UMA ESTÓRIA DE AMOR
5. O ILUSIONISTA

PRODUZIDO POR: CHICO BATERA
DIREÇÃO DE PRODUÇÃO: MAX PIERRE
FOTO: JOSEMAR FERRARI
DIREÇÃO DE ARTE: COSME DE OLIVEIRA
ARTE FINAL: MARCISO

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BLAS
DURAN
DE NUEVO
Y Sus Peluches

Cara A

LA MUJER QUE BAILA
BLAS DURAN PAREDES
ASCAP (QUISQUEYA) 4:22

NICOLAS
BLAS DURAN PAREDES
ASCAP (QUISQUEYA) 5:47

ESTAMOS IGUALES
BLAS DURAN PAREDES
ASCAP (QUISQUEYA) 2:38

NO HABRA PAZ EN LA NACION
ASCAP (QUISQUEYA) 3:13

EL MONO
BLAS DURAN PAREDES
ASCAP (QUISQUEYA) 4:35

Cara B

EL FOGON DE JUANA
BLAS DURAN PAREDES
ASCAP (QUISQUEYA) 3:41

EL HUESO
BLAS DURAN PAREDES
ASCAP (QUISQUEYA) 4:10

LA NEGRA QUE ME LA ROBA
BLAS DURAN PAREDES
ASCAP (QUISQUEYA) 3:33

NO LLORO POR ELLA
MANUEL E. SANTANA
ASCAP (QUISQUEYA) 4:47

EL CIEGO PELOTERO
BLAS DURAN PAREDES
ASCAP (QUISQUEYA) 4:22

PRODUCTOR EJECUTIVO:
MATEO SAN MARTIN

FOTOS:
LUIS NOVA

MAQUILLAJE:
VIRGINIA ACOSTA

ARTE:
MANNY MORELL

0 26383 20022 6

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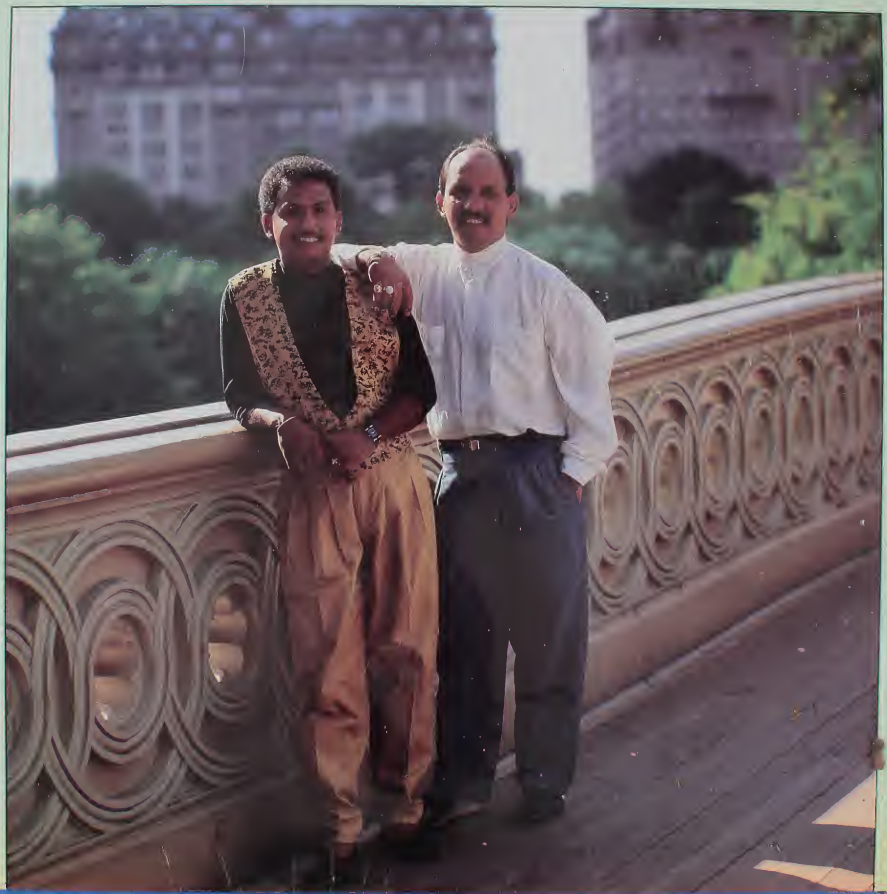
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BLAS DURAN

y Sus Peluches

FOTO RODRIGUEZ

Y LA ORQUESTA LA UNICA • CANTA JORGE "PIRO" RIVERA



TH 1056

FOTO RODRIGUEZ

Y LA ORQUESTA LA UNICA • CANTA JORGE "PIRO" RIVERA



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Trombon

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Eric Linares
Voces

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Isidro Infante



Lado A

1. HEMOS
(Luis Angel)
2. PARA AMARNOS MAS
(Nilson Passe)
3. CACHACO CHARANGA
(Victor R. Patillas/ Sanchez)
4. TE ESTOY AMANDO TANTO
(D.R.)

Lado B

1. ATRAPADO
(B. Amado)
2. ME GUSTA TU ESTILO
(Angel Santiago)
3. CUIDADO
(A. Torres)
4. MI FORMA DE QUERER
(Angel Santiago y Jose Rivera)

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TTH 1958

nessa n-13

BODY & SOUL

lucky thompson



featuring tete montoliu

lucky thompson

BODY & SOUL



Side A

1) Blue N Boogie
2) Spanish Rails
3) What's New
4) Soul's Nite Out
5) The World Awakes

Side B

1) When Sunny Gets Blue
2) Body And Soul
3) Spanyola
4) I Got It Bad
5) Soul Carnival

Lucky Thompson—
tenor & soprano saxophones
Tete Montoliu—piano
Eric Peter—bass
Peer Wyboris—drums

If the history of jazz through 1977 tells us anything it is that change is the only constant. Nothing remains the same very long. Whether it be styles (Ragtime, New Orleans, Swing, Bop, Free, etc.) repertoire, places to play—whatever, things are *rarely* as they used to be. Lucky Thompson is a musician who changed markedly in the late fifties. During his period of greatest activity, immediately after World War II, he impressed everyone with a style that had more elements of Coleman Hawkins than any other individual. Always a harmonically aware musician, he was able to adapt to the surging jazz boom in post-war Los Angeles so well that he became the number one session man in town.

Ralph Bass, the leading independent jazz producer in Los Angeles at the time (Black & White, Beltone and any number of other labels) was a major Thompson booster. He has mentioned that Lucky was his main man more than once. This exposure offered Lucky was obviously important in gaining attention of the critics who voted him the Esquire New Star Award in 1947.

Reviewing some of his records at the time, one can hear Don Byas as well as Hawk. His was an expressive style; emotive but always with a certain reserve. He frequently worked with Charlie Parker as well as older more established players, and he seemed to be able to blend with his surroundings without ever becoming locked in to any particular bag. He was often found in the company of Dodo Marmarosa, the brilliant pianist with whom he shared a common approach to jazz.

He also worked bands under his own name featuring his wife, Thelma Love, and there the music would frequently be blues oriented. Before arriving in LA, Lucky had come out of the Basie band so the blues were nothing new. Yet his playing still seemed to maintain a certain distance—he never jammed the old tonic in the manner of the Swing players. His work was warm, technically proficient, harmonically sophisticated and, rhythmically, a bit stodgy.

As studio work dried up during the AFM recording ban of 1948 Lucky came to New York. He worked in Harlem more often than not, guested occasionally with Charlie Parker, recorded occasionally under his own name and was often found in the training camp of the light-heavyweight champion Archie Moore. Moore, a jazz fan of long standing, liked to have music with his workouts (Clark Terry, later, had the same gig!).

Although work was not plentiful for Lucky in the mid-50s, much of his reputation today rests on his recordings with Milt Jackson (Savoy and Atlantic), Miles Davis (the famous *Walkin'* solo for Prestige) and two LPs of his own recorded for ABC-Paramount (recently reissued on Impulse).

It is apparent now that those sides were more a summation of his career *to date* than an indication of things to come. In February 1956 he left the US for France.

The first European episode for Lucky Thompson was filled with activity. Numerous recordings, club appearances, even TV work were things not to be found around New York. Lucky became a celebrity in Europe but, as is the case anywhere, because he was a resident he became local talent and the work began to wear thin. He returned to New York in late 1962 and plunged into the scene with a vengeance. Three LPs for Prestige and a pair for Rivoli are a part of the permanent record of that period.

That Lucky had changed was obvious. He now split his time between tenor and soprano. He had taken up soprano in the late '50s (about the time Sidney Bechet died) and recorded on the instrument almost two years before John Coltrane did. His playing had changed in much the way James Moody's had: a stylistic deemphasis on blues phrasing in favor of a drier more understated approach. It was more evident in his soprano work but it carried over to his tenor as well.

By 1968 he had returned to Europe. Once again he travelled and recorded extensively. By the time May first 1970 rolled around he was in Barcelona to record this album.

His accompaniment was the trio of Tete Montoliu. Tete, at that time, was known as one of Europe's finest pianists although he had not achieved the world wide (except perhaps in America!) reknown he enjoys today. During the course of the music played for this recording you'll be able to hear the musicianship, the accompanimental ability and brilliant solo playing that marks everything Tete does.

Blue N Boogie, our opener, is an example of everything we have said. Lucky, on tenor, has an oddly muffled sound (could it be the engineer?) and his fleet inventive work contrasts nicely with the solo he played on the tune with Miles Davis some sixteen years earlier. Montoliu matches the leader with his effortless flow.

Spanish Rails, the first of five Thompson compositions, is in the sixties soul jazz style with clipped phrasing similar to, say, *The Sidewinder*. Lucky is on soprano here and Montoliu handles this restrictive pattern with ease.

What's New is a favorite of many tenormen and Lucky recorded a tenor version for Savoy with Milt Jackson. He prefers soprano here and the playing by all concerned is some of the best on the album.

Another foray into R&B territory comes with *Soul's Nite Out* but, fear not, there is nary a cliche in sight. Lucky and Tete are far too accomplished for shucking.

Lucky strolls into *The World Awakes* on soprano—a real hard swinging groove. Tete joins him for the second chorus before embarking on his own unique solo endeavor. Lucky returns for a second taste prior to the premature fade.

A crisp bossa nova treatment of *When Sunny Gets Blue* opens the second side. Once again an early fade interrupts the final chorus but in between there is luscious Lucky and tantalizing Tete.

Body & Soul is the second ballad in this collection that Lucky had previously recorded on tenor (ABC/Impulse) but chooses to essay here on soprano. Tete is up first here with Lucky emerging at the bridge to present a flawless reading.

Spanyola brings back the bossa to an "autentico" melody by Lucky. A brief exposition this but still another delightful example of thinking musicians at work.

Just as it might appear that our featured artist might complete this album and make our prophecies of change look absolutely accurate he throws us an absolutely delightful curve! *I Got It Bad* opens with warm beautiful subtone tenor recalling Ben Webster. Despite the other superlatives we have laid on the music up to this point we must redouble our adjectives for this and the closing burner *Soul Carnival*. This is authoritative, masterful tenor!

All this commentary means nothing next to the music in this album. The changes undertaken by Lucky Thompson in his playing, in his location, in his conception, whatever—now seem less like change and more like growth. And one listen to the music will give you an indication as to why Lucky Thompson has maintained his status as one of the major jazz reedmen. It seems likely that much of his future reputation will rest on the quality music he presents to you right here.

BOB PORTER
Jazz Reviewer
Cash Box

Recorded May 1 & 2, 1970.
A production of Discos Ensayo, S.A., Spain
Photography: Chuck Stewart
Art direction & design: Arnold A. Martin
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Flying Fish / 1304 W. Schubert / Chicago, Illinois 60614
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DR. JAMES A. DUKE PRESENTS
The
HERBALBUM

Side One

Chamomile *(Chamaemelum nobilis)*
"Golden hair up in a bun
smiling shyly to the sun"

Wintergreen *(Gaultheria Procumbens)*
"Summer's smile, Christmas cheer.

Maple Syrup *(Acer Saccharum)*
"It's really tantalizing what
syrup does to you

Wild Windflower *(Anemone Sp.)*
"Spreading her perfume before the night"

Witch Hazel *(Hamamelis Virginiana)*
"Father Nature's best dissenter
chose to flower in the winter"

Side Two

Groundnuts *(Apios Americana)*
"Groundnuts and wild rice
and turkey in the stew

Ginseng *(Panax Quinquefolias)*
"The herb that turns the
autumn into spring"

Sour Grapes *(Vitus Rotundifolia)*
"Wine, women and song
can help a poor man along

Appalachian Rain *(H_2O Melancholia)*
"You can't go home again."

Mountain Laurel *(Kalmia Latifolia)*
"Remember the mountain laurel
is blooming here for you."

All songs written and published by Dr. James A Duke except *Mountain Laurel* by Vip Vipperman and Buddy Blackmon published by Grand Coalition (BMI) and Grand Alliance (ASCAP)

Dr James A. Duke

Dr James A. Duke received his PhD in Botany from the University of North Carolina. He has lectured all over the country and taught classes at the Smithsonian Institute. Dr Duke has also written a myriad of botanical books. An internationally renowned herbalist and botanical adventurer, he was one of the first botanists invited to mainland China to research the tradition of herbal medicine there.

Dr Duke is also an accomplished musician, poet and songwriter. This is a collection of his bluegrass, folk and jazz songs celebrating some of nature's greatest gifts. Enjoy this album as you would a walk through the woods, and remember what's blooming there for you.

For additional copies of this album and more information regarding the works of Dr. James A Duke, write: Dr. James A. Duke, The Herbal Vineyard, 8210 Murphy Road, Fulton, MD 20759

Musicians

Vip Vipperman
Rhythm Guitar, Lead Guitar, Banjo

Buddy Blackmon
Rhythm Guitar, Flute, Harmonica

Roy Husky Jr
Bass

Dave Blackmon
Mandolin, Lead Guitar

Buddy Greene
Harmonica

Eric Silver
Lead Guitar, Mandolin, Autoharp, Wild Hazel

ON MOUNTAIN LAUREL

Vip Vipperman
Lead Guitar, Acoustic Lead

Buddy Blackmon
Fiddle, Rhythm Guitar

Jack Jackson
Acoustic Bass

John "One Swig" Gardner
Drums

Barry Walsh
Keyboards

Singers

Rattlesnake Annie McGowan
Sour Grapes, Groundnuts, Wild Windflower

Buddy Greene
Chamomile, Wild Windflower, Appalachian Rain

Ted Hewitt
Chamomile, Maple Syrup, Witch Hazel

Deanna Cooper
Wild Windflower

Credits

Produced and Arranged by Vip Vipperman and Buddy Blackmon For Emerald Hill Productions

This Album Recorded & Mixed at Grand Central Studio, 1408 Grand Avenue, Nashville, Tennessee

Engineers: Brad Blackwell, Vip Vipperman, Buddy Blackmon, Dennis Burns

Mixed by: Brad Blackwell, Vip Vipperman, Mr. Buddy Blackmon, Dennis Burns, Jim Richardson and Digital Services

Calligraphy: Alicia Appleman

Cover Design: Mary Shriver and The Art Office

Special Thanks To: Rick and Mary Rattlesnake Annie, Annie Haley, Pat Patrick Shirley, Hiter Lough, Christopher Mary Shriver and The Art Office, Peggy Duke and the Brandy Station Band, and Kent Madison

PUSH FOR EXCELLENCE

myrrh

SIDE 1

MSB-6617

℗ 1978 WORD, INCORPORATED

1. *COME ON CHILDREN- WALTER HAWKINS and FAMILY (Edwin Hawkins) (Birthright Music-ASCAP-2:55)
2. **THE COMFORTER- EDWIN HAWKINS (Edwin Hawkins) (Birthright Music-ASCAP-5:07)
3. REACHING FOR THE TOP- PUSH CHOIR (David Horne-Maurice Jackson-Eric Thomas-Arthur Reid) 2:17
4. I'M GLAD I FOUND THE LORD- PUSH CHOIR-4:07
5. KUM BA YAH- JACKIE VERDELL-5:55

*Courtesy of Light Records

**Courtesy of Birthright Records

MYRRH RECORDS • WACO, TEXAS

A DIVISION OF WORD, INC.

PUSH FOR EXCELLENCE

myrrh

SIDE 2

MSB-6617

℗ 1978 WORD, INCORPORATED

**1. ALL OF ME-DANNIEBELLE
(Bruce Hibbard-
Hadley Hockensmith)
(Word Music, Inc.-ASCAP-3:40)

***2. YOUR LOVE-BILI THEDFORD
** and DANNIEBELLE
(Hadley Hockensmith)
(Word Music, Inc.-ASCAP-3:00)

*3. CHRIST HAS MADE THE
DIFFERENCE-JESSY DIXON
(Jesse Dixon)
(Dixon Music-Lexicon
Music, Inc.-ASCAP-5:12

4. REV. JESSE JACKSON-6:22

*5. SOON AND VERY SOON-
ANDRAÉ CROUCH
(Anraé Crouch)
(Lexicon Music, Inc.-
Crouch Music-ASCAP-5:39)

*Courtesy of Light Records

**Courtesy of
Birthright Records

***Courtesy of
Good News Records

MYRRH RECORDS • WACO, TEXAS

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DISCOS CBS INTERNATIONAL

CBS INTERNATIONAL TM

LISSETTE

LADO—A

℗ 1983, CBS, Inc.

DIL-10333
STEREO
33 1/3 RPM

SALVAJE 3:56
(Juan Marcelo)
EL 4:39
(Roberto Lozano)
TE PIDO QUE VUELVAS 3:30
(Marcelo San Juan)
SI ME QUIERES OLVIDAR 3:24
(Juan Marcelo)
SOLO UNA CANCION
—DO RE MI FA SOL— 4:50
(Claudio Baglioni)

Distributed & Manufactured by Discos CBS International

DISCOS CBS INTERNATIONAL



LISSETTE

LADO—B

℗ 1983, CBS, Inc.

DIL-10333
STEREO
33 1/3 RPM

LOCA DE ALEGRIA 4:31
(Moutinho-Toquinho-Vers. Esp. Lissette)
LA NOCHE 2:56
(Ricardo Eddy-Jorge Luis Piloto)
SUSPENSO 3:19
(Chein Garcia Alonso-Lisssette)
SI UN DIA TE SIENTES SOLO 3:25
(Anthony Rios)
CON TODO EL AMOR QUE YO PUEDO
(Claudio Baglioni-A. Coggio-Vers. Esp.:
Nicolas Amato) 4:41

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Side A

CONCENTRATION CAMP II

Da Halocaust

PARENTAL ADVISORY EXPLICIT CONTENT

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Executive Producer: C-LOC
All songs published by Camp Life, Inc. (BMI)

C-LOC RECORDS

PRIORITY RECORDS

1. Sickess - 4:23
Written and Performed by the Concentration Camp (Lay Lo, C-Loc and Young Bleed). Produced by N. (Happy) Perez.

2. What's Love - 2:54
Written and Performed by C-Loc. Additional vocals by Maxminelli. Produced by N. (Happy) Perez.

3. Comin' Down - 4:54
Written and Performed by Young Bleed, featuring Lucky Knuckles. Produced by N. (Happy) Perez.

4. Where The Playas At - 3:21
Written and Performed by C-Loc, Silkk The Shocker, Master P. Additional vocals by Laboe. Produced by N. (Happy) Perez.

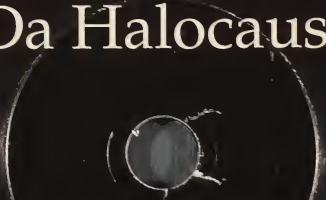
Side B

CONCENTRATION CAMP II

Da Halocaust

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C-LOC RECORDS
PRIORITY RECORDS

1. Outside My Life - 3:40
Written and Performed by Maxminelli, Young Bleed and C-Loc. Produced by N. (Happy) Perez. Co-Produced by Steve Below and Wilkerson.

2. Still In All - 4:13
Written and Performed by C-Loc, Boo The Boss Playa and Young Bleed. Additional vocals by Steve Below. Produced by N. (Happy) Perez.

3. Grind - 4:10
Written and Performed by Growl Nitty and J-Von of Lay Lo. Produced by N. (Happy) Perez.

4. A Fool (Original) - 4:46
Written and Performed by Young Bleed
Produced by N. (Happy) Perez.

Side C

CONCENTRATION CAMP II

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C-LOC RECORDS
PRIORITY RECORDS

1. Cabbage Savage - 4:13
Written and Performed by the Concentration Camp (C-Loc, Lay Lo, Lucky Knuckles, Young Bleed, Boo The Boss Playa and Leetyme). Produced by N. (Happy) Perez.

2. Nothin' To Lose - 4:12
Written and Performed by Maxminelli, Leetyme, C-Loc. Additional vocals by C-Loc and Steve Below. Produced by N. (Happy) Perez and Steve Below.

3. Didn't Mean To Do It - 5:08
Written and Performed by Lamorris. Produced by N. (Happy) Perez.

4. Dog-Ass Hoes - 3:31
Written and Performed by Lay Lo. Additional vocals by C-Loc. Produced by N. (Happy) Perez.

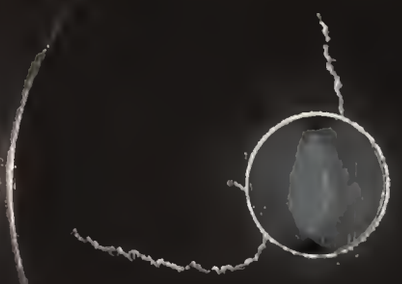
Side D

CONCENTRATION CAMP II

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C-LOC RECORDS
PRIORITY RECORDS

1. **Solitaire** - 3:42
Written and Performed by Goldie and Boo The Boss Playa. Produced by N. (Happy) Perez.

2. **Candy And Cream** - 4:09
Written and Performed by C-Loc, Growl Nitty and J-Von. Produced by Steve Below.

3. **When Times Get Rough** - 3:56
Written and Performed by Lucky Knuckles and C-Loc. Produced by N. (Happy) Perez.

4. **Sickess (Radio Version)** - 4:42
Written and Performed by the Concentration Camp (Lay Lo, C-Loc and Young Bleed). Produced by N. (Happy) Perez.



VISSA
RECORDS

THE HUNT
BACK ON THE HUNT

VISA 7013

SIDE 1
33 1/3 RPM

* 1.	STANDING IN THE ROAD (R.Farmer/Golga/Jones/D.Farmer)	3:08
2	SHE FLEW FREELY (B.Gagnon)	3:58
3.	HEART BENDER (P.Dickinson/ B.Gagnon)	5:47
* * 4.	LITTLE BIT OF LOVE (Kossoff/Kirke/Fraser/Rodgers)	2:35
5.	IF ONLY WE HAD TRIED (P.Dickinson/B.Gagnon)	2:29

Produced by Steve Vaughan
All songs administered by Reels Of Rhyme(PROCAN),
except *Beano Music/B.Feldman,
**Keeper's Cottage Music/Socks Music.

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VISA RECORDS

THE HUNT
BACK ON THE HUNT

VISA 7013

SIDE 2
33 1/3 RPM

	1.	AIN'T GOT YOU (P.Dickinson/ B.Gagnon)	3:10
***	2.	IT'S ALL TOO MUCH (G.Harrison)	3:28
	3.	WHAT GOOD IS LOVE (P.Dickinson/B.Gagnon/P.Kersey)	3:42
	4.	BACK ON THE HUNT (B.Gagnon)	4:04
	5.	TELL ME WHY (P.Dickinson/ B.Gagnon)	4:44

Produced by Steve Vaughan
All songs administered by Reels Of Rhyme(PROCAN), except ***Northern Songs.

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1. Hi-Beams
Live in Shadows (3:35)
L. Lilli – D. Lilli ©1981

2. The Detectives
Can't Remember Her Name (2:58)
Dickson ©1983 DikLik Music

3. Some Red
She Snickers Euphoric Barf (2:54)
J. Housley – K. Dambruch ©1983

4. Parallel Fifth
Carrots and Peas (3:23)
R. Kalberer – J. McGrath ©1981

5. Gary Shane and the Detour
Middle Of The Night (3:56)
Two Rivers Publishing ASCAP ©1983

6. Rash of Stabbings
I Kill With Warning (2:43)
Rash of Stabbings ©1982

LR-6978
(101-1-19)
33⅓ RPM



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Side 1

1. The Schemers
Streamline Heart (2:46)
M. Cutler ©1982

2. The Probers
Waste Of My Time (2:21)
Mendes-Porro ©1982 Prober Music

3. Big World
Something Special (3:15)
Big World ©1982

4. The Threats
Dream Girl (3:32)
D. Landry – J. Silva ©1983

5. Ed Tabela
Right Or Wrong (2:07)
E. Tabela – B. Montiro ©1983

6. The Mike Viola Alliance
All the Time, All the While (2:57)
Mike Viola ©1983

7. Outrage
Candy Store (3:00)
S. Marshall – P. Dutra ©1982

LR-6978
(101-A-19)
33⅓ RPM



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Side A

ELECTRECORD

ST 33

STEREO
MONO

STM-EPE 01431

01431/1

1. Horă de ascultare, 2. Cîntec de nuntă, 3. Sîrbă de la Bosanci, 4. Patru boi leagănă carul, 5. Brează de la Micșunești, 6. Cîntecul miresei, 7. Ca la Domașnea

Orchestra Radu Simion

Solo țambal : Nicolae Fieraru

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ELECTRECORD





STM-EPE 01431 01431/2

1. Brîul de la Domneşti, 2. De dragoste ca pe Argeş
3. Hora de mînă a piteştenilor, 4. Cîntec de deal, 5. Brîul pe opt, 6. Sîrbă de la Cîmpulung,
7. Breazăa din Argeş
Orchestra **Radu Simion**
Solo acordeon : **Petre Mihalcea**

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NASABORO

THE SEPARATION LINE

Side 1

7071-A

DOROTHY LOVE COATES & THE GOSPEL HARMONETTES

1. YOU DON'T KNOW (How Good God Has Been To Me)—4:47
(D. Love Coates—Excellorec Music—BMI)
2. THE SEPARATION LINE—2:46
(D. Love Coates—Excellorec Music—BMI)
3. SO MANY FALLING BY THE WAYSIDE (Lord Help Me To Stand)—4:10
(D. Love Coates—Excellorec Music—BMI)
4. THE CHARIOT—2:05
(D. Love Coates—Arrangement—Excellorec Music Co.—BMI)
5. SHAKE MY MOTHERS HAND FOR ME—4:12
(Traditional)

PRODUCED BY SHANNON WILLIAMS

1011 Woodland St., Nashville, Tennessee

NASHBORO

THE SEPARATION LINE

Side 2

7071-B

DOROTHY LOVE COATES & THE GOSPEL HARMONETTES

1. DARK DAY IN JERUSALEM—1:55
(D. Love Coates—Excellorec Music—BMI)
2. JESUS IS ALL THE WORLD TO ME—4:33
(Traditional)
3. GOD SHALL WIPE AWAY ALL TEARS—4:12
(Traditional)
4. COME ON AND GO WITH ME (To My Father's House)—3:55
(D. Love Coates—Excellorec Music—BMI)
5. LORD TELL ME WHEN—3:34
(D. Love Coates—Excellorec Music—BMI)

PRODUCED BY SHANNON WILLIAMS

1011 Woodland St., Nashville, Tennessee

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Deutsche Grammophon

LC 0173

1

D. P.	2561 168 S 1 Made in Germany 2891 686	R 205 040	STEREO 33

Ludwig van Beethoven

Symphonie Nr. 1 C-dur op. 21

1. Satz: Adagio molto - Allegro con brio
2. Satz: Andante cantabile con moto
3. Satz: Menuetto. Allegro molto e vivace
4. Satz: Adagio - Allegro molto e vivace

Wiener Philharmoniker
Dirigent: Karl Böhm

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Deutsche Grammophon

LC 0173

2

D. P.	2563 656 S 2 Made in Germany 2891 686	R 205 040	STEREO 33

Ludwig van Beethoven

Symphonie Nr. 2 D-dur op. 36

1. Satz: Adagio molto - Allegro con brio
2. Satz: Larghetto
3. Satz: Scherzo. Allegro - attacca:
4. Satz: Allegro molto

Wiener Philharmoniker
Dirigent: Karl Böhm

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Deutsche Grammophon

LC 0173

3

D. P.	2561 170 S 5 Made in Germany 2891 687	R 205 040	STEREO 33

Ludwig van Beethoven

Symphonie Nr. 3 Es-dur op. 55 „Eroica“

1. Satz: Allegro con brio
2. Satz: Marcia funebre. Adagio assai

Wiener Philharmoniker
Dirigent: Karl Böhm

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Deutsche Grammophon

LC 0173

4

D. P.	2561 170 S 6 Made in Germany 2891 687	R 205 040	STEREO 33

Ludwig van Beethoven

Symphonie Nr. 3 Es-dur op. 55 „Eroica“

3. Satz: Scherzo. Allegro vivace
4. Satz: Finale: Allegro molto

Wiener Philharmoniker
Dirigent: Karl Böhm

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Deutsche Grammophon

LC 0173

5

D. P.	2561 171 S 7 Made in Germany 2891 688	R 205 040	STEREO 33

Ludwig van Beethoven

Symphonie Nr. 4 B-dur op. 60

1. Satz: Adagio - Allegro vivace
2. Satz: Adagio

Wiener Philharmoniker
Dirigent: Karl Böhm

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Deutsche Grammophon

LC 0173

6

D. P.	2561 171 S 8 Made in Germany 2891 688	R 205 040	STEREO 33

Ludwig van Beethoven

Symphonie Nr. 4 B-dur op. 60

3. Satz: Allegro vivace
4. Satz: Allegro ma non troppo

Wiener Philharmoniker
Dirigent: Karl Böhm

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Deutsche Grammophon

LC 0173

7

D. P.	2530 062 S 1 Made in Germany 2891 689	R 205 040	STEREO 33

Ludwig van Beethoven

Symphonie Nr. 5 c-moll op. 67

1. Satz: Allegro con brio
2. Satz: Andante con moto

Wiener Philharmoniker
Dirigent: Karl Böhm

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Deutsche Grammophon

LC 0173

8

D. P.	2530 062 S 2 Made in Germany 2891 689	R 205 040	STEREO 33

Ludwig van Beethoven

Symphonie Nr. 5 c-moll op. 67

3. Satz: Allegro - attacca:
4. Satz: Allegro

Wiener Philharmoniker
Dirigent: Karl Böhm

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Deutsche Grammophon

LC 0173

9

D. P.	2530 142 S 1 Made in Germany 2891 690	R 205 040	STEREO 33

Ludwig van Beethoven

Symphonie Nr. 6 F-dur op. 68 „Pastorale“

1. Satz: Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande (Allegro ma non troppo)
2. Satz: Szene am Bach (Andante molto mosso)

Wiener Philharmoniker
Dirigent: Karl Böhm

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Deutsche Grammophon

LC 0173

10

D. P.	2530 142 S 2 Made in Germany 2891 690	R 205 040	STEREO 33

Ludwig van Beethoven

Symphonie Nr. 6 F-dur op. 68 „Pastorale“

3. Satz: Lustiges Zusammensein der Landleute (Allegro) - attacca:
4. Satz: Gewitter. Sturm (Allegro) - attacca:
5. Satz: Hirtengesang. Frohe und dankbare Gefühle nach dem Sturm (Allegretto)

Wiener Philharmoniker
Dirigent: Karl Böhm

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Deutsche Grammophon

LC 0173

11

D. P.	2561 174 S 13 Made in Germany 2891 691	R 205 040	STEREO 33

Ludwig van Beethoven

Symphonie Nr. 7 A-dur op. 92

1. Satz: Poco sostenuto - Vivace
2. Satz: Allegretto

Wiener Philharmoniker
Dirigent: Karl Böhm

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Deutsche Grammophon

LC 0173

12

D.P.	2561 174 S 14 Made in Germany 2891 691	R 205 040	STEREO 33

Ludwig van Beethoven

Symphonie Nr. 7 A-dur op. 92

3. Satz: Presto
4. Satz: Allegro con brio

Wiener Philharmoniker
Dirigent: Karl Böhm

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Deutsche Grammophon

13

D. P.	2561 168 S 2 Made in Germany	2563 662	STEREO 33

Ludwig van Beethoven

Symphonie Nr. 8 F-dur op. 93

1. Satz: Allegro vivace e con brio
2. Satz: Allegretto scherzando
3. Satz: Tempo di Menuetto
4. Satz. Allegro vivace

Wiener Philharmoniker
Dirigent: Karl Böhm

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Deutsche Grammophon

14

D. P.

112 017 S 1
Made in Germany

2563 662

STEREO
33

Ludwig van Beethoven

IX. Symphonie d-moll op. 125

1. Satz: Allegro ma non troppo, un poco maestoso

Wiener Philharmoniker
Dirigent: Karl Böhm

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GmbH

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Deutsche Grammophon

LC 0173

15

D. P.	2561 175 S 16 Made in Germany 2891 693	R 205 040	STEREO 33

Ludwig van Beethoven

IX. Symphonie d-moll op. 125

2. Satz: Molto vivace
3. Satz: Adagio molto e cantabile

Wiener Philharmoniker
Dirigent: Karl Böhm

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Deutsche Grammophon

LC 0173

16

D. P.	112 018 S 2 Made in Germany 2891 693	R 205 040	STEREO 33

Ludwig van Beethoven

IX. Symphonie d-moll op. 125

4. Satz: Presto - mit Schlußchor aus Schillers Ode „An die Freude“

Gwyneth Jones, Sopran/Tatiana Troyanos, Alt
Jess Thomas, Tenor/Karl Ridderbusch, Baß
Konzertvereinigung Wiener Staatsopernchor
Wiener Philharmoniker
Dirigent: Karl Böhm

℗ 1970 Polydor International GmbH


LIGHTNING
LILP 0001-A
Produced By Barry Biggs
for
Lightning Music
Dist. By
V.P. Records
170-21 Jamaica Ave.
Jamaica, N.Y. 11432
(212) 291-7058
Made in Jamaica
® ©
COMING DOWN WITH LOVE
BARRY BIGGS
Side One
Love Come Down
You're Always On My Mind
One Of the Poorest People
For The Love Of You
Just An Illusion
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V.P. Records
170-21 Jamaica Ave.
Jamaica, N.Y. 11432
(212) 291-7058
Made in Jamaica
℗ ©
COMING DOWN WITH LOVE
BARRY BIGGS
Side Two
Reflections Of My Life
Your Body's Here With Me
Stop Look Listen
Girl I Really Love You
You Took Your Love
Love Come Down (Dub Verson)
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SIDE 1

GMS-1074

COCO AND THE LONESOME ROAD BAND

1. **NEW ENGLAND SONG (3:58)**
   (C. Kallis) Figtree Music/Sesac
2. **EVERYBODY'S TALKING 'BOUT COWBOYS (3:00)**
   (C. Kallis & P. Miller) Little Face Music/Sesac
3. **HOW LONG (3:18)**
   (C. Kallis) Little Face Music/Sesac
4. **MAKIN' SENSE OF IT ALL (2:41)**
   (P. Miller) Little Face Music/Sesac
5. **THE BALLAD OF OLD ~~KING KONG~~ (3:29)**
   (D. Levine) © D. Levine, 1981

℗ © 1981
Green Mountain Records, Inc.
Northfield, Vt. 05683



SIDE 2 GMS-1074

COCO AND THE LONESOME ROAD BAND

1. **SAILIN' JIM (4:27)**
   (C. Kallis & S. Locke) Little Face Music/Sesac
2. **SPRING FEVER (2:41)**
   (P. Miller) Little Face Music/Sesac
3. **I DON'T SEE ME (4:21)**
   (D. Levine) © D. Levine, 1981
4. **I CAN'T REMEMBER (WHAT WENT WRONG) (3:14)**
   (P. Miller) Figtree Music/Sesac
5. **WORRY (2:42)**
   (C. Kallis & P. Miller) Figtree Music/Sesac

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Green Mountain Records, Inc.
Northfield, Vt. 05683



M-G-M

From The Original Sound Track. MGM Presents

"THE DIRTY DOZEN"

Music By Frank DeVol

STEREO

Side 1

SE4445 ST

1. MAIN TITLE FROM "THE DIRTY DOZEN"—1:28
2. BUILDING THE BARRACKS—2:35
3. THE BATTLE BEGINS—2:38
4. GIRLS OF THE EVENING—1:19
5. THE DIRTY DOZEN—2:02
6. EINSAM—1:55
   Sung By Sibylle Siegfried
   (Lyric By Sibylle Siegfried)
7. MISSION ACCOMPLISHED—2:05
   Album Prod. By Jesse Kaye
   Publ. By Leo Feist, Inc.—ASCAP

MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.



M-G-M

From The Original Sound Track. MGM Presents

"THE DIRTY DOZEN"

Music By Frank DeVol

STEREO

Side 2

SE4445 ST

1. BRAMBLE BUSH—Sung By Trini Lopez—2:55
(Lyrics By Mack David) Arr. By Don Costa
Produced By Don Costa Prod.
2. COL. BREED'S FOLLY—2:22
3. THE SHAM BATTLE—3:22
Interpolating: Don't Sit Under The Apple Tree
(Brown-Stept-Tobias) Robbins Music—ASCAP
4. THE CHATEAU—3:10
5. SWITCH-HITTERS—1:45
6. FINALE AND END TITLE—1:47
Album Prod. By Jesse Kaye
Publ. By Leo Feist, Inc.—ASCAP

MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.

I DON'T WANT TO GO ON
WITH YOU LIKE THAT
– Elton John 7:37 132 BPM
(Elton John/Taupin)
Courtesy MCA Records/Happenstance Ltd. ℗ 1988
Edit By: Dale William & Randy Todd

JACKIE
– Blue Zone U.K. 6:32 136 BPM
(Steinberg & Kelly)
Courtesy BMG Arista Records Ltd. ℗ 1988
Mix By: Howard Prince
ASCAP/BMI/SESAC

PC5

VOLUME 1, ISSUE 12
SIDE C

33 1/3 RPM
STEREO

PRIME CUTS™

P.O. Drawer 80817
Conyers, GA 30208-0817
(404) 388-7500

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DJ USE ONLY!

GONNA GET TO YOU
– Dan Reed Network 6:52 100 BPM

(D. Reed)

Courtesy Mercury Records/Polygram Inc. ℗ 1988

Rock It Up Edit By: Brian McGuire

NO PARKING ON THE DANCE FLOOR
– Midnight Star 5:44 124 BPM

(Bill Simmons/Bobby Lovelace/Reggie Calloway)

Courtesy Solar/Constellation Records, Inc. ℗ 1983

F.L.L.L. Edit By: Steve Jaffe

XXX-ORCIST XXX-CERPTS
– Unkn[redacted]n 0:11

(WARNING! May be [redacted]e to some listeners)

ASCAP[redacted]/SESAC

PC5

VOLUME 1, ISSUE 12
SIDE D

33 1/3 RPM
STEREO

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Conyers, GA 30208-0817
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DJ USE ONLY!



M-G-M

"HANK WILLIAMS" — VOLUME II

3 - E4

Side 1

1. BABY, WE'RE REALLY IN LOVE
(Williams)
2. LOST HIGHWAY (Payne)
3. I JUST DON'T LIKE THIS KIND OF LIVIN'
4. MAY YOU NEVER BE ALONE
(Williams)
5. CRAZY HEART
(Rose-Murray)
6. I CAN'T HELP IT
(If I'm Still In Love With You)
(Williams)

HANK WILLIAMS
With His Drifting Cowboys

MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.



M-G-M

"HANK WILLIAMS" – VOLUME II

3 - E4

Side 2

1. I'M A LONG GONE DADDY
(Williams)
2. THEY'LL NEVER TAKE HER LOVE FROM ME
(Payne)
3. WHY SHOULD WE TRY ANYMORE
(Williams)
4. ROOTIE TOOTIE
(Rose)
5. A HOUSE WITHOUT LOVE
6. THE BLUES COME AROUND
(Williams)

HANK WILLIAMS
With His Drifting Cowboys

MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.



M-G-M

"HANK WILLIAMS" – VOLUME II

3 - E4

Side 3

1. I'VE JUST TOLD MAMA GOODBYE
(Sweet-Kinsey)
2. NEVER AGAIN (Will I Knock On Your Door)
3. I CAN'T GET YOU OFF MY MIND
(Williams)
4. FLY TROUBLE
(Wilds-Briggs-Rose)
5. DEAR JOHN
(Ritter-Gass)
6. LET'S TURN BACK THE YEARS
(Williams)

HANK WILLIAMS
With His Drifting Cowboys

MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.



M-G-M

"HANK WILLIAMS" – VOLUME II

3 - E4

Side 4

1. I'M SORRY FOR YOU MY FRIEND
2. I'LL BE A BACHELOR 'TIL I DIE
3. I CAN'T ESCAPE FROM YOU
4. I'D STILL WANT YOU
5. MY LOVE FOR YOU (Has Turned To Hate)
6. MY SON CALLS ANOTHER MAN DADDY (Williams)

HANK WILLIAMS
With His Drifting Cowboys

MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.



M-G-M

"HANK WILLIAMS" – VOLUME II

3 - E4

Side 5

1. DEAR BROTHER
2. LOST ON THE RIVER
(Williams)
3. BE CAREFUL OF STONES THAT YOU THROW
(Dodd)
4. WHY DON'T YOU MAKE UP YOUR MIND
5. PICTURES FROM LIFE'S OTHER SIDE
(Williams)
6. I DREAMED ABOUT MAMA LAST NIGHT
(Rose)

HANK WILLIAMS
With His Drifting Cowboys

MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.



M-G-M

"HANK WILLIAMS" – VOLUME II

3 - E4

Side 6

1. I'VE BEEN DOWN THAT ROAD BEFORE
(Williams)
2. JUST WAITIN'
(Williams-Gazzaway)
3. I'M GONNA SING
4. MOTHER IS GONE
5. THE ANGEL OF DEATH
6. READY TO GO HOME
(Williams)

HANK WILLIAMS
With His Drifting Cowboys

M-G-M RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.

CC

Collectors Classics

SIDE 1

THE STANLEY BROTHERS

LP-17

1. I WORSHIP YOU
2. I HEAR MY SAVIOUR CALLING
3. JUST A LITTLE TALK WITH JESUS
4. YOU'D BETTER GET RIGHT
5. LONESOME AND BLUE
6. WILL HE WAIT A LITTLE LONGER
7. I'M LOST I'LL NEVER FIND THE WAY
8. LET ME WALK LORD BY YOUR SIDE

(VRP-CCLP-17-A)

CC

Collectors Classics

SIDE 2

THE STANLEY BROTHERS

LP-17

1. I'LL NEVER GROW TIRED OF YOU
2. LOVING YOU TOO WELL
3. IF THAT'S THE WAY YOU FEEL
4. A LIFE OF SORROW
5. I'D RATHER BE FORGOTTEN
6. DAYBREAK IN DIXIE
7. LITTLE MAGGIE
8. NO SCHOOL BUS IN HEAVEN

(VRP-CCLP-17-B)

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STEREO
33 1/3 RPM
Recorded
in the U.S.

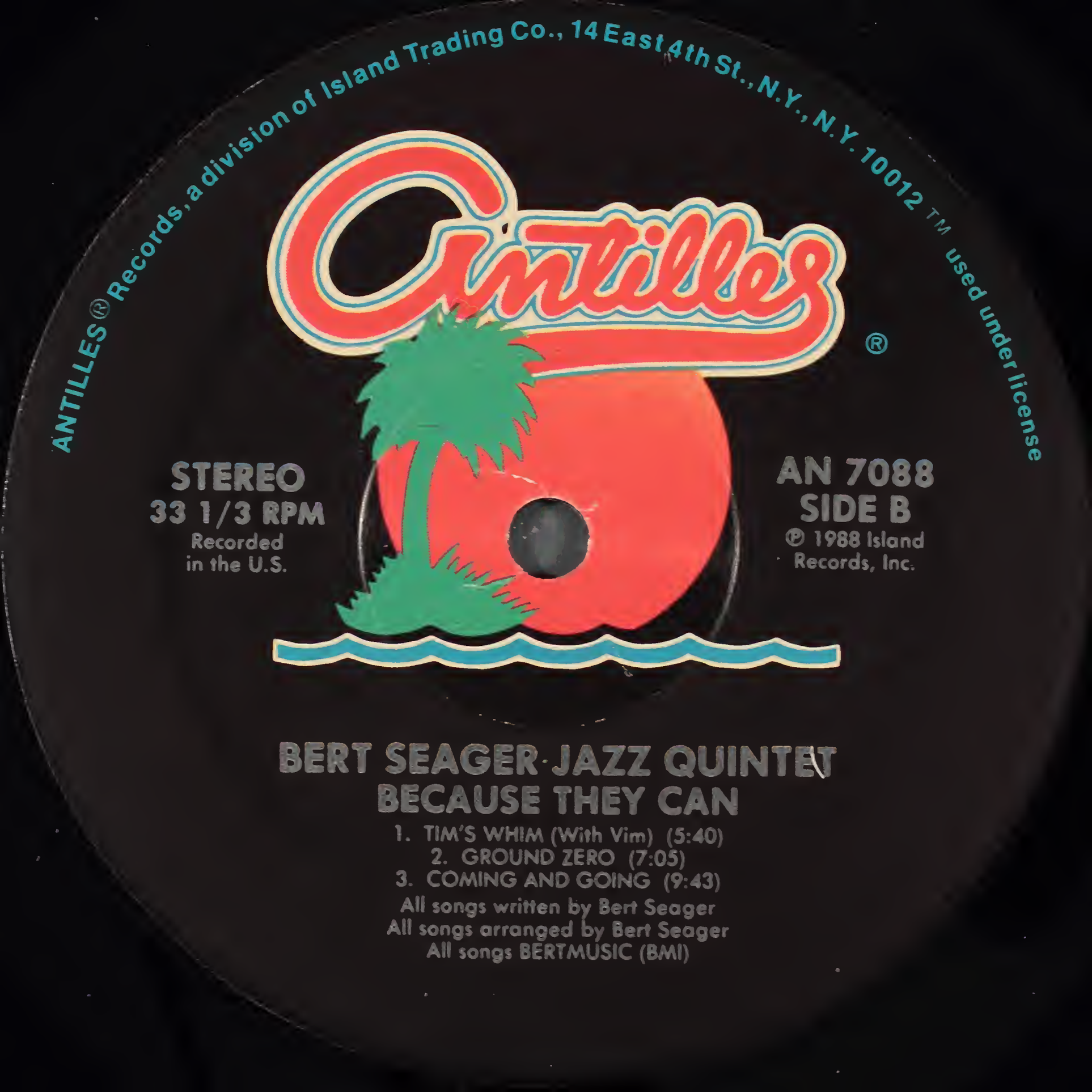
AN 7088
SIDE A

℗ 1988 Island
Records, Inc.

BERT SEAGER JAZZ QUINTET
BECAUSE THEY CAN

1. MINOR SURGERY (5:38)
2. YOU DON'T KNOW WHAT LOVE IS (6:15)*
3. ANNETTE'S NEW SKATES (8:36)

All songs written by Bert Seager except
for * by Don Raye & Gene De Paul
All songs arranged by Bert Seager
All songs BERTMUSIC (BMI) Except
for * MCA, INC. (ASCAP)


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STEREO
33 1/3 RPM
Recorded
in the U.S.
AN 7088
SIDE B
℗ 1988 Island
Records, Inc.
BERT SEAGER·JAZZ QUINTET
BECAUSE THEY CAN
1. TIM'S WHIM (With Vim) (5:40)
2. GROUND ZERO (7:05)
3. COMING AND GOING (9:43)
All songs written by Bert Seager
All songs arranged by Bert Seager
All songs BERTMUSIC (BMI)

MARLIN

LIFE IS MUSIC
THE RITCHIE FAMILY

2203
SIDE 1

PROMOTIONAL
COPY
NOT FOR SALE

LIFE IS MUSIC 4:53
(J. Morali-M. Gazzola-
R. Rome-H. Belolo-P. Hurtt)

LADY LUCK 3:57
(J. Morali-R. Rome-
H. Belolo-P. Hurtt)

**LONG DISTANCE
ROMANCE 6:41**
(J. Morali-R. Rome-
P. Whitehead-H. Belolo)

**Produced and
Arranged by JACQUES MORALI AND RITCHIE ROME
for Can't Stop Productions, Inc. N.Y.C.**

℗ © 1977,
Can't Stop Productions, Inc.

DIST. BY T.K. PRODUCTIONS-495 S. E. 10th CT., HIALEAH, FLA. 33010

MARLIN

LIFE IS MUSIC
THE RITCHIE FAMILY

33 1/3

2203
SIDE 2

PROMOTIONAL
COPY
NOT FOR SALE

LIBERTY 5:35
(J. Morali-R. Rome-
H. Belolo-P. Hurtt)

SUPER LOVER 5:45
(J. Morali-R. Rome-
H. Belolo-P. Hurtt)

DISCO BLUES 5:42
(J. Morali-R. Rome-
H. Belolo-P. Hurtt)

Produced and
Arranged by JACQUES MORALI AND RITCHIE ROME
for Can't Stop Productions, Inc. N.Y.C.

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The Boys From Indiana

An American Heritage
A Tribute to the
Pioneers of Bluegrass Music

Side A
JRC 88058A

33 1/3 RPM
Stereo
Time 9:05

Blue Moon Of Kentucky
Uncle Pen
White Dove
Foggy Mountain Breakdown
Salty Dog Blues
Martha White Theme
The Ballad of Jed Clampett



The Boys From Indiana

An American Heritage
A Tribute to the
Pioneers of Bluegrass Music

Side B
JRC 88058B

33 1/3 RPM
Stereo
Time 10:26

Love Letters In The Sand
Twenty Twenty Vision
Fair And Tender Ladies
I Know You're Married
Are You Missing Me
They Were Walking My Lord
(Up Cavary's Hill)
Blue Moon Of Kentucky
Watermelon Hanging On The Vine



Old Heritage Records

"Did You Forget God Today"

BOYS FROM INDIANA

Side One
JRC 88039

Stereo
33 1/3 RPM

1. SATISFIED-3:08
2. WALK THROUGH THE VALLEY-3:30
3. TEACH ME OF JESUS-2:26
4. SING SING SING-2:03
5. MY JESUS WALKS-2:04



Old Heritage Records

"Did You Forget God Today"

BOYS FROM INDIANA

Side Two
JRC 88039

Stereo
33 1/3 RPM

1. YES I CRIED-2:33
2. WANDERING SOUL-2:36
3. GET RIGHT WITH GOD-2:25
4. DID YOU FORGET GOD TODAY-2:55
5. WHERE WILL YOU BE-2:29



RECORDS INC.

SL 14546
(SL 14546 SA)

SIDE 1
33 1/3 RPM

THE GOSPEL EXPOSITIONS

1. OVER THERE
2. YOU AND I CAN MAKE IT
3. HOLD OUT
4. NOTHING SHALL SEPARATE ME
5. HE'S COMING BACK AGAIN

℗ 1980 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.



RECORDS INC.

SL 14546
(SL 14546 SB)

SIDE 2
33 1/3 RPM

THE GOSPEL EXPOSITIONS

1. PRAISE THE LORD EVERYBODY
2. HE'S NEVER LEFT ME ALONE
3. JUST IN TIME
4. HEAVEN IS THE PLACE
5. PRAY

℗ 1980 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.

HOME RUN MAN

DAVE HANEY and BAY STATE BLUEGRASS

SIDE A:

I'LL NEVER CHANGE MY MIND (2:17)
Curly Cline & Charlie Cline-Unichappell Music, Inc./BMI
BREAKING UP MY HOME AGAIN (2:25)
Ronnie Sell- Cedarwood Music/BMI
THAT BEAUTIFUL HOME (2:14)
P.D.
TOIL, TEARS AND TROUBLE (1:50)
John Talley & Connie Galely-
Trio Music Co. & Fort Knox Music/BMI
ACROSS THE BRIDGE (2:41)
P.D.
(I'M BLUE, I'M SAD AND) I'M LONESOME (2:11)
Larry Richardson--
Wynwood Music Co., Inc./BMI.

HOME RUN MAN

DAVE HANEY and BAY STATE BLUEGRASS

SIDE B:

HOME RUN MAN (2:14)
Jimmy Martin & Buck White - Champion Music Corp./ BMI
I'M COMING HOME (3:15)
T-Bone Burnett - Blacktent Music/ BMI (admin. by the Bug Music Group)
SEVEN LONELY DAYS (2:56)
Ken Frasier - Mole Hole Music & Bug Music/ BMI
LONESOME ROAD BLUES (2:09)
R.D.
BLUE DAYS AND SLEEPLESS NIGHTS (2:55)
Kehet - Hi-Lo Music/ BMI
DRIVIN' NAILS IN MY COFFIN (2:27)
Jerry Irby - Rightsong Music/ BMI


mercury
mercury
THE EVERLY BROTHERS
BORN YESTERDAY
STEREO
SIDE 1
422-826 142-1 M-1
1. AMANDA RUTH — 3:17
(T. Kinman/C. Kinman) BMI
2. I KNOW LOVE — 2:37
(B. Neary/J. Photoglo) BMI
3. BORN YESTERDAY — 4:00
(D. Everly) BMI
4. THESE SHOES — 3:45
(L. Lee/J. Goin) BMI/ASCAP
5. ARMS OF MARY — 2:25
(I. Sutherland) ASCAP
6. THAT UNCERTAIN FEELING — 3:11
(S. Gould) PRS
Produced by Dave Edmunds
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mercury
mercury
THE EVERLY BROTHERS
BORN YESTERDAY
STEREO
SIDE 2
422-826 142-1 M-1
1. THINKIN' 'BOUT YOU — 2:45
(L. Henley/B. Burnette) BMI
2. WHY WORRY — 4:45
(M. Knopfler) ASCAP
3. ABANDONED LOVE — 4:03
(B. Dylan) ASCAP
4. DON'T SAY GOODNIGHT — 4:37
(B. Neary/J. Photoglo) BMI
5. ALWAYS DRIVE A CADILLAC — 5:02
(L. Raspberry) BMI
Produced by Dave Edmunds
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RCA

Victor



Home Again

The Everly Brothers

Side A Stereo

AFL1-5401-A

1 I'm on My Way Home Again
(T. Slater) 2:18
2 Rocky Top (B. Bryant-F. Bryant) 2:50
3 Cuckoo Bird (D. Everly-P. Everly) 2:40
4 The Brand New Tennessee Waltz
(J. Winchester) 3:10
5 Not Fade Away
(N. Petty-C. Hardin) 2:01

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℗ 1972, 1973, 1985 RCA RECORDS

RCA

Victor



Home Again
The Everly Brothers

Side B Stereo
AFL1-5401-B

1 Poems, Prayers and Promises
(J. Denver) 4:06
2 Maiden's Prayer (B. Wills) 2:16
3 Paradise (J. Prine) 3:42
4 Green River (D. Everly-
P. Everly) 4:37
5 The Air That I Breath
(A.L. Hammond-M. Hazelwood) 3:43

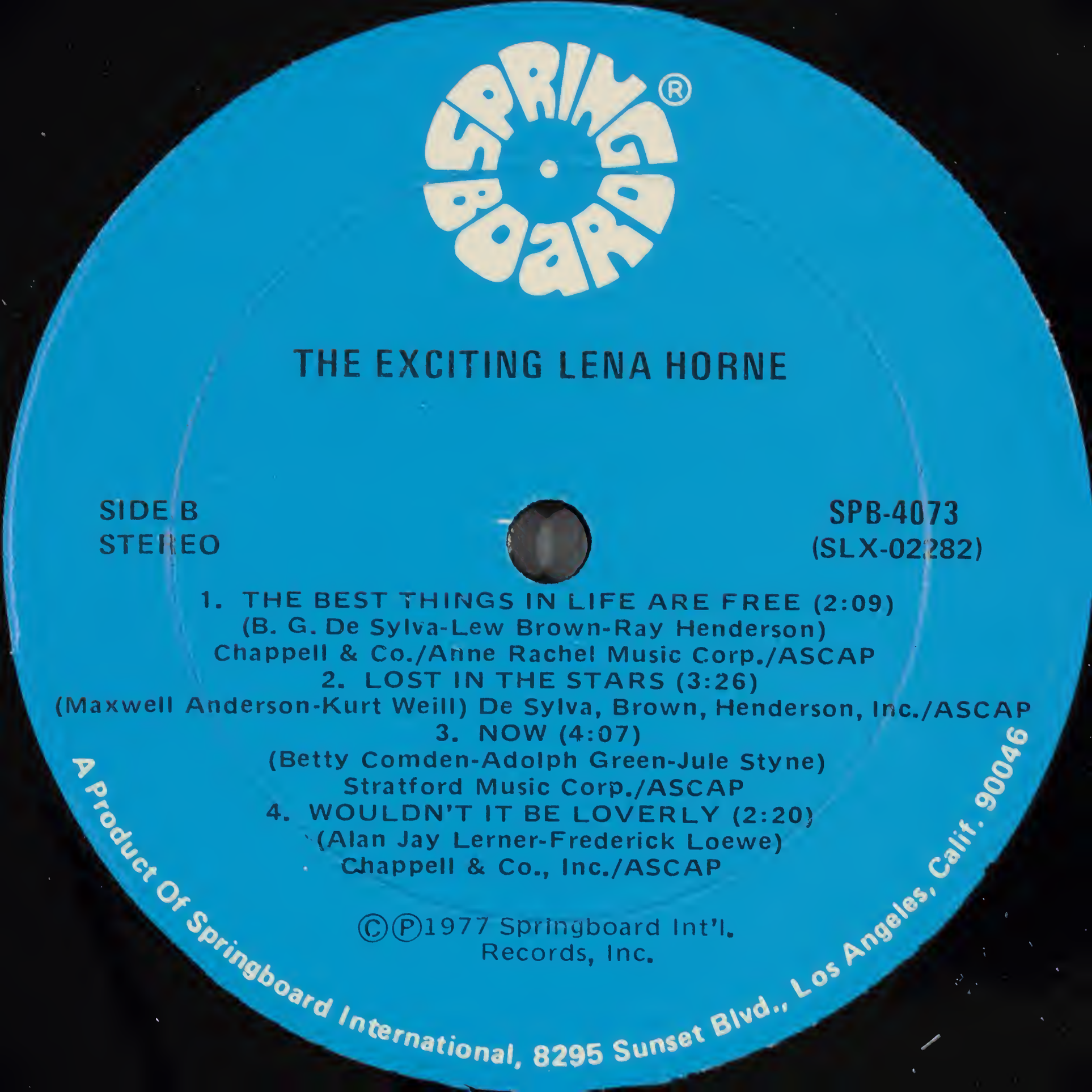
.5, Phil Everly

TM(s)® RCA CORP.—MADE IN U.S.A.
℗ 1972, 1973, 1985 RCA RECORDS


timeless
SIDE 1
STEREO
STEMRA
Sjp 177 A
(P) 1984
33⅓ RPM
Timeless Records
a division of
Wim Wigt Productions
Wageningen
Holland
CALIFORNIA MESSAGE
1. CALIFORNIA MESSAGE (5'41) Andante Music
2. SOUL TALK (6'41) Andante Music
3. BLUES MARCH (5'56) Andante Music
4. THE BERLINER (5'48) Andante Music
BENNY GOLSON QUINTET
(feat. Curtis Fuller)
All compositions & Arrangements by Benny Golson
Featuring Curtis Fuller
Originally produced by Baystate Records
(P) 1981 RVC Corporation
Timeless Records 1983
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timeless
SIDE 2
STEREO
STEMRA
Sjp 177 B
(P) 1984
33⅓ RPM
Timeless Records
a division of
Wim Wigt Productions
Wageningen
Holland
CALIFORNIA MESSAGE
1. WHISPER NOT (8'55) Andante Music
2. FREE AGAIN (7'15) Andante Music
3. I REMEMBER CLIFFORD (6'30) Andante Music
BENNY GOLSON QUINTET
(feat. Curtis Fuller)
All compositions & Arrangements by Benny Golson
Featuring Curtis Fuller
Originally produced by Baystate Records
(P) 1981 RVC Corporation
Timeless Records 1983
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SPRINGBOARD®
THE EXCITING LENA HORNE
SIDE A
STEREO
SPB-4073
(SLX-02281)
1. ONCE IN A LIFETIME (2:18)
(Leslie Bricusse-Anthony Newley) TRO/Ludlow Music, Inc./BMI
2. MEANTIME (3:23)
(Al Stillman-Robert Allen) Dymor Prod., Inc./
Jonathan Music Co./ASCAP
3. GREAT DAY (1:51)
(Billy Rose-Edward Eliscu-Vincent Youmans)
Miller Music Corp./Anne Rachel Music Corp./ASCAP
4. SILENT SPRING (2:38)
(Mitchell McWhinney-Jerry Powell)
Times Square Music/BMI
5. BLOWING IN THE WIND (2:28)
(Bob Dylan) M. Witmark & Sons/ASCAP
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Records, Inc.
A Product Of Springboard International, 8295 Sunset Blvd., Los Angeles, Calif. 90046


SPRINGBOARD®
THE EXCITING LENA HORNE
SIDE B
STEREO
SPB-4073
(SLX-02282)
1. THE BEST THINGS IN LIFE ARE FREE (2:09)
(B. G. De Sylva-Lew Brown-Ray Henderson)
Chappell & Co./Anne Rachel Music Corp./ASCAP
2. LOST IN THE STARS (3:26)
(Maxwell Anderson-Kurt Weill) De Sylva, Brown, Henderson, Inc./ASCAP
3. NOW (4:07)
(Betty Comden-Adolph Green-Jule Styne)
Stratford Music Corp./ASCAP
4. WOULDN'T IT BE LOVERLY (2:20)
(Alan Jay Lerner-Frederick Loewe)
Chappell & Co., Inc./ASCAP
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AMANDA MIGUEL

EL ULTIMO, EL SONIDO, VOL. III

Lado A

PRL 90391

LP

33 1/3 R.P.M.
estereo



EL GATO Y YO (Verdaguer/Miguel/Anahi) **3:43**
DUDAS (Verdaguer/Miguel/Carballo) **3:40**
LAS PEQUEÑAS COSAS (Verdaguer/Miguel/Carballo) **3:57**
TUS OJOS (Verdaguer/Miguel/Carballo) **3:35**
Y TE AMO IGUAL (Verdaguer/Carballo) **3:48**

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AMANDA MIGUEL

EL ULTIMO, EL SONIDO, VOL. III

Lado B

PRL 90391

PROFONO INTERNACIONAL INC.

LP

33 1/3 R.P.M.
estereo

DESIERTO (Verdaguer/Miguel/Carballo) **3:18**
A DONDE VA (Verdaguer/Miguel/Carballo) **3:17**
GANEMOS TIEMPO (Verdaguer/Carballo) **2:35**
AMANDA AL PIANO III (CANCION DE CUNA AL REVES)
(Verdaguer/Miguel/Carballo) **3:10**

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5893 S.W. 21st St.
W. Hollywood, FL 33023
(305) 966-4744

SIDE A
VPRL1342
Compiled by:
Carl Miller, Joel Chin, Paul Sheilds

REGGAE HIP HOP MIX

1. WHO SEH ME DUN -
Cutty Ranks / *Roof International*

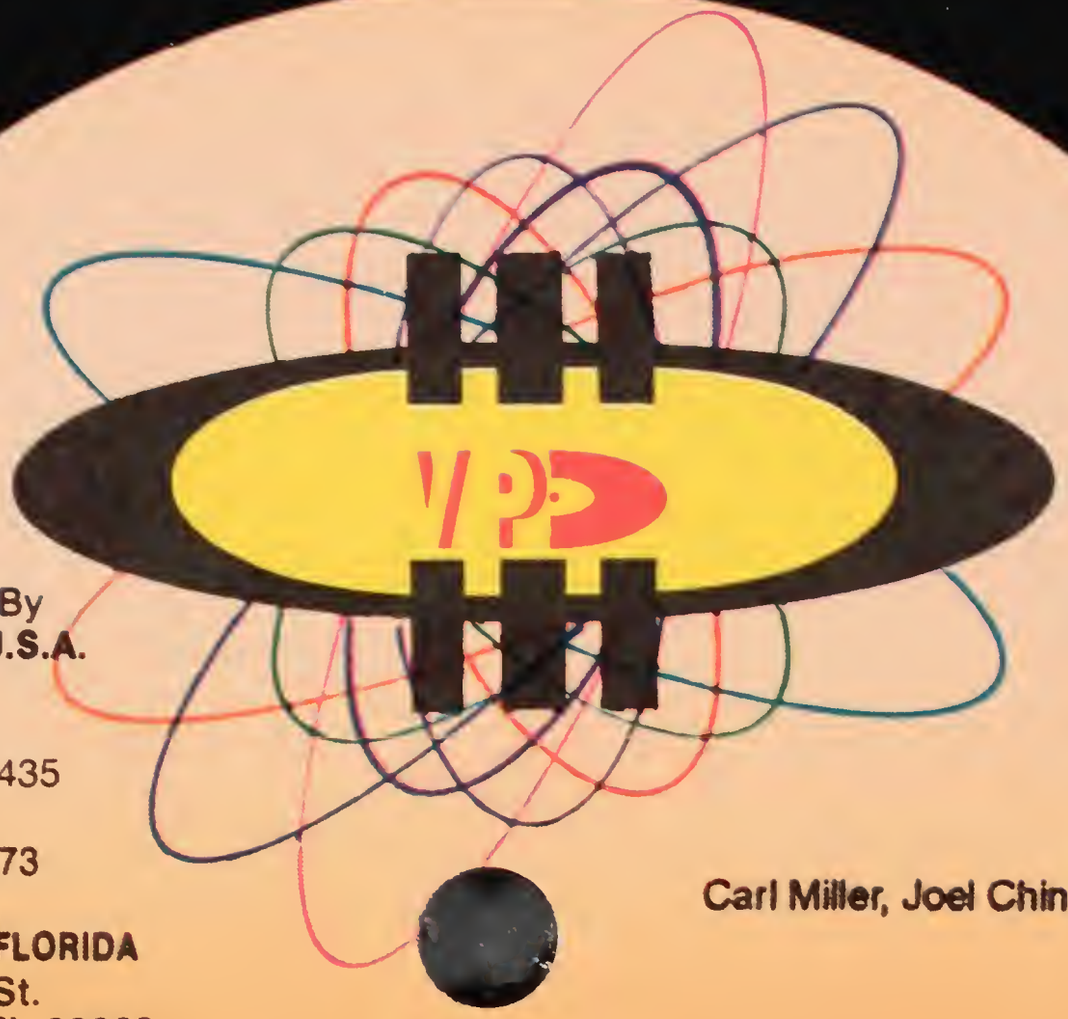
2. REAL LOVER -
Mad Lion / *Gaysi*

3. RICH GIRL -
Louchie Lou & Michie One / *Fashion*

4. BAWL IT OUT LOUD -
Jigsy King / *X-Rated*

5. BUTTERFLY -
Jigsy King & Tony Curtis / *Roof Inter.*

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W. Hollywood, FL 33023
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SIDE B
VPRL1342
Compiled by:
Carl Miller, Joel Chin, Paul Sheilds

REGGAE HIP HOP MIX

1. COMBINATION MIX -
Ricky General & Mega Banton / *Wizard*

2. COPPERSHOT -
Bounty Killer / *Jammys*

3. MISS GOODIE GOODIE -
Galaxy P. & Colin Roach / *John John*

4. GET HER IF YOU CAN -
Iginga & Jr. Rodigan / *Mastermind*

5. I KNOW THE SCORE -
Bounty Killer & Frankie Paul / *Uncle T.*

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SUPERTRONICS

"DAPHNE"

LENNOX PICOU

SIDE A
STEREO
RY-001

(BMI)
33⅓ RPM

WRITTEN BY FRANK FRANCOIS
ARR. & CONDUCTED BY EDDIE QUARLESS

MFG. & DIST. BY
S.P.C.

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SUPERTRONICS

"SHE FUNKING"
LENNOX PICOU

SIDE B
STEREO
RY-001

(BMI)
33⅓ RPM

WRITTEN BY FRANK FRANCOIS
ARR. & CONDUCTED BY EDDIE QUARLESS

MFG. & DIST. BY
S.P.C.

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DJET-X SWEET LOVE

ZANMI

Produced by
Edouard & Emmanuel Serge Frasier

STEREO
33 1/3 RPM

SIDE ONE
P4374
℗ © 1988

1. HAITI (OUA TANDE) 9:08
L. Mathieu - M. Badette

2. TE EXTRANO 8:40
G. Daniel

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DJET-X SWEET LOVE

ZANMI

Produced by
Edouard & Emmanuel Serge Frasier



STEREO
33 1/3 RPM

SIDE TWO
P4374
℗ © 1988

1. ZANMI 8:40
G. Daniel & J. Muller

2. REFLEXIONS 7:53
G. Daniel & M. Badette

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JOHANNES BRAHMS

(1833 - 1897)

ZIGEUNERLIEDER op. 103

I - He, Zigeuner, greife in die Saiten ein! / II - Hochgetürmte Rimaflut / III - Wißt ihr, wann mein Kindchen / IV - Lieber Gott, du weißt / V - Brauner Bursche / VI - Röslein dreie in der Reihe

LC 0149

GEMA

1

76 379 A

76 379

(M 34535)

33 STEREO

℗ 1978 CBS Inc.

VII - Kommt dir manchmal in den Sinn / VIII - Rote Abendwolken (12:35) P.D. / **DER TOD, DAS IST DIE KÜHLE NACHT op. 96 No. 1** (3:21) P.D. / **IMMER LEISER WIRD MEIN SCHLUMMER op. 105 No. 2** (3:09) P.D. / **FELDEINSAMKEIT op. 86 No. 2** (3:45) P.D. / **STÄNDCHEN op. 106 No. 1** (2:07) P.D.

CHRISTA LUDWIG, Mezzo-Soprano
LEONARD BERNSTEIN,
Piano / Klavier

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JOHANNES BRAHMS

(1833 - 1897)

GEMA

76 379 B

LC 0149

2

76 379

(M 34 535)

33 STEREO

℗ 1978 CBS Inc.

LIEBESTREU op. 3 No. 1 (2:40) P.D. / **MÄDCHENLIED op. 107 No. 5** (1:49) P.D. / **SAPPHISCHE ODE op. 94 No. 4** (2:22) P.D. / **RUHE, SÜSSLIEBCHEN, IM SCHATTEN op. 33 No. 9** (5:45) / **DIE MAINACHT op. 43 No. 2** (3:45) P.D. / **VON EWIGER LIEBE op. 43 No. 1** (4:28) P.D.

CHRISTA LUDWIG, Mezzo-Soprano
LEONARD BERNSTEIN,
Piano / Klavier


SERAPHIM
1
S-1-60208
STEREO
33⅓
Sibelius: Finlandia
& Karelia Suite
HALLÉ ORCHESTRA
SIR JOHN BARBIROLLI cond.
Recorded in England
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES
CAPITOL MARCA REG.
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SERAPHIM

2

S-2-60208
STEREO
33⅓

Sibelius: Pohjola's Daughter
Valse triste • Lemminkäinen's Return

HALLÉ ORCHESTRA
SIR JOHN BARBIROLLI cond.

Recorded in England

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columbia record club
PROKOFIEV:
PETER AND THE WOLF
AND TCHAIKOVSKY FAVORITES
DMS 153
STEREO
SIDE 1
XSM 114308
PROKOFIEV: PETER AND THE WOLF
Narrator: RICHARD ATTENBOROUGH
PHILHARMONIA OF HAMBURG
conducted by
HANS-JÜRGEN WALTER
EXCLUSIVE


columbia record club
PROKOFIEV:
PETER AND THE WOLF
AND TCHAIKOVSKY FAVORITES
TCHAIKOVSKY: SWAN LAKE
1. Introduction Scene
2. Waltz No. 13
3. Spanish Dance
SINFONIA OF LONDON conducted by
JOHN HOLLINGSWORTH
DMS 153
STEREO
SIDE 2
XSM 114309
4. Hungarian Dance and Czardas
VIENNA STATE OPERA ORCHESTRA conducted by
LEE SHAENEN
TCHAIKOVSKY: NUTCRACKER SUITE
5. Miniature Overture
6. Waltz of the Flowers
VIENNA STATE OPERA ORCHESTRA
conducted by
LEE SHAENEN
EXCLUSIVE


NONESUCH RECORDS
FRANZ SCHUBERT
(1797-1828)
SONATA IN C MAJOR (D. 840) "Reliquie"
SIDE ONE (29:22)
H-71386-A
STEREO
(SP)
1. Moderato
2. Andante
GILBERT KALISH, piano
℗ 1980 Nonesuch Records
Mfg. by Elektra/Asylum/Nonesuch Records, 665 5th Avenue, New York, New York 10022/A Division of Warner Communications Inc.


NONESUCH RECORDS
FRANZ SCHUBERT
(1797-1828)
DREI KLAVIERSTÜCKE (D. 946)
SIDE TWO (28:15)
H-71386-B
STEREO
(SP)
1. Allegro assai
2. Allegretto
3. Allegro
GILBERT KALISH, piano
℗ 1980 Nonesuch Records
Mfg. by Elektra/Asylum/Nonesuch Records, 665 5th Avenue, New York, New York 10022/A Division of Warner Communications Inc.

NELSON

(Robert Nelson)



Side A

LOVE YOU FOREVER
SAN FERNANDO MAS
LOVE YOU FOREVER (CLUB MIX)

STEREO 33⅓ RPM

Produced By Johnny Thomas
Music Arranged & Conducted By Clive Bradley
Recorded At Rawlston Recording Studio, Brooklyn, N.Y.
Manufactured & Distributed By Johnny Thomas
180-01 Linden Blve., St. Albans, N.Y. 11434
Tel. 718-526-8200-1
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NELSON

(Robert Nelson)



Side B

HEAVEN KNOWS
WHEN THE WORLD
TURNS AROUND
SAN FERNANDO MAS (CLUB MIX)

STEREO 33⅓ RPM

Produced By Johnny Thomas
Music Arranged & Conducted By Clive Bradley
Recorded At Rawlston Recording Studio, Brooklyn, N.Y.
Manufactured & Distributed By Johnny Thomas
180-01 Linden Blve., St. Albans, N.Y. 11434
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JOHN ANDERSON
WILD & BLUE

PRODUCED BY FRANK JONES WITH JOHN ANDERSON

1-23721

1

1. WILD AND BLUE • 2:48
(John Scott Sherrill) Sweet Baby Music BMI
2. THE WALTZ YOU SAVED FOR ME • 2:39
(Gus Kahn/Wayne King/Emil Flindt) Leo Feist, Inc. ASCAP
3. HONKY TONK HEARTS • 3:07
(Bob McDill) Hall-Clement Publications c/o Welk BMI
4. THE LONG BLACK VEIL • 3:14
(Danny Dill/Marijohn Wilkin) Cedarwood Publishing Co., Inc. BMI
5. SHE NEVER LOOKED THAT GOOD WHEN SHE WAS MINE • 2:29
(Bob Morrison/Johnny MacRae) Southern Nights Music ASCAP
6. DISAPPEARING FARMER • 3:01
(Sandy Pinkard/James Cowan) Peso Music/Saucer Eyes Music BMI

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for the world outside of the U.S

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RECORDS

JOHN ANDERSON
WILD & BLUE

PRODUCED BY FRANK JONES WITH JOHN ANDERSON

1-23721

2

1. A HONKY TONK SATURDAY NIGHT • 2:47
(Sanger D. Shafer) Acuff-Rose Publications, Inc. BMI
2. GOIN' DOWN HILL • 3:32
(John David Anderson/X. Lincoln) John Anderson Music Co., Inc. BMI
3. THE PRICE OF A THIN SILVER DIME • 3:38
(Ronal McCown) Sawgrass Music Publishers, Inc. BMI
4. SWINGIN' • 3:01
(John David Anderson/Lionel A. Delmore)
John Anderson Music Co., Inc./Lionel Delmore Music Co. BMI
5. IF A BROKEN HEART COULD KILL • 3:00
(Norris D. Wilson/Allen Henson/Wayland Holyfield)
Dusty Roads Music BMI/Easy Listening Music Corp./Ides of March Music/
United Artists Music Co., Inc. ASCAP

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LARRY SPARKS & THE LONESOME RAMBLERS
"GONNA BE MOVIN'"

1. LET HIM LEAD YOU (2:57)
   (Jim Eanes-L. Lowry)(Home Of Eanes-BMI)
2. EVERYTHING'S ALRIGHT (1:43)
   (Emma Smith)(Jaymore Music-BMI)
3. THAT AWFUL DAY (2:16)
   (Larry Sparks-Ernest Riley)(Markyle Music-BMI)
4. I SHALL NOT BE MOVED (2:37)
   (Traditional)(P.D.)
5. JESUS IS ALL THAT I NEED (2:33)
   (Emma Smith)
6. SINCE YOU CAME IN (2:05)
   (Bruce Adler)(Maplestaff Music-BMI)



LARRY SPARKS & THE LONESOME RAMBLERS
"GONNA BE MOVIN' "

1. OLD CHURCH YARD (3:20)
   (Emma Smith)(Jaymore Music-BMI)
2. I WANT TO SEE HIM SMILE (1:51)
   (Emma Smith)(Jaymore Music-BMI)
3. SHIP FROM KING'S HARBOR SHORE (3:15)
   (Emma Smith)(Jaymore Music-BMI)
4. CALL OUT TO JESUS (2:34)
   (Jim Eanes-L. Lowry)(Home of Eanes/Old Home Place Music-BMI)
5. OLE SATAN (3:38)
   (Jim Eanes-L. Lowry)(Home Of Eanes-BMI)
6. GONNA BE MOVIN' (2:00)
   (Randall Hylton)(Greasy Creek Music-BMI)


abc Dot Records
TM
"COUNTRY COMES TO CARNEGIE HALL"
HANK THOMPSON, FREDDY FENDER,
ROY CLARK, DON WILLIAMS
HANK THOMPSON (Introduction by Lee Arnold)
SIDE A
STEREO
DO-2087/2
(DO-2087/2-A)
1. OKLAHOMA HILLS (Jack Guthrie) Michael H. Goldsen, Inc. (ASCAP) 2:19
2. WILD SIDE OF LIFE (W. Warren/A.A. Carter) Unart Music Corp. (ASCAP) 2:29
3. GREEN LIGHT (Hank Thompson) Brazos Valley Music (BMI) 1:40
4. OLDTIME FIDDLE MEDLEY (Featuring Ray Mellas & Curly Lewis) GRAY EAGLE (PD) BILL CHEATHAM (PD) LIBERTY (PD) 1:30
5. A SIX PACK TO GO (Thompson/Lowe/Hart) Brazos Valley Music (BMI) 2:10
PRODUCED BY JIM FOGLESONG
©1977, ABC
RECORDS, INC.


abc Dot Records
TM
"COUNTRY COMES TO CARNEGIE HALL"
HANK THOMPSON, FREDDY FENDER,
ROY CLARK, DON WILLIAMS
FREDDY FENDER (Introduction by Lee Arnold)
SIDE B
STEREO
DO-2087/2
(DO-2087/2-B)
1. JAMBALAYA (On The Bayou) (Hank Williams) Fred Rose Music, Inc. (BMI) 2:02
2. AFTER THE FIRE IS GONE (L.E. White) Twitty Bird Music Pub. Co., Inc. (BMI) 2:33
3. I LOVE MY RANCHO GRANDE (S.R. Ramos/ E.D. Uranga/J.D. Del Moral/B. Costello) Edward B. Marks Music Corp. (BMI) 2:47
4. BEFORE THE NEXT TEARDROP FALLS (V. Keith/ B. Peters) Shelby Singleton Music, Inc./Ben Peters Music (BMI) 2:30
5. WASTED DAYS AND WASTED NIGHTS (B. Huerta/ W. Duncan) Unart Music Corp. (ASCAP) 2:35
PRODUCED BY HUEY P. MEAUX
AND UNCLE MICKEY MOODY
©1977, ABC
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"COUNTRY COMES TO CARNEGIE HALL"
HANK THOMPSON, FREDDY FENDER,
ROY CLARK, DON WILLIAMS
ROY CLARK (Introduction by Lee Arnold)
SIDE C
STEREO
DO-2087/2
(DO-2087/2-C)
1. ALABAMA JUBILEE (Jack Yellen/George L. Cobb)
Warner Bros. Inc. (ASCAP) 2:35
2. UNDER THE DOUBLE EAGLE (Guitar Instrumental
by Roy Clark) (PD) 2:25
3. BANJO BUCK (Banjo Instrumental by Buck Trent)
(Buck Trent) Carreta Music (BMI) 2:00
4. WE CAN'T BUILD A FIRE IN THE RAIN
(Bud Reneau) Chess Music Inc. (ASCAP) 3:16
5. MALAGUENA (Guitar Instrumental by Roy Clark)
(E. Lecuona) Edward B. Marks Music Corp.
(BMI) 4:35
PRODUCED BY JIM FOGLESONG
℗1977, ABC
RECORDS, INC.


abc Dot Records
TM
"COUNTRY COMES TO CARNEGIE HALL"
HANK THOMPSON, FREDDY FENDER,
ROY CLARK, DON WILLIAMS
DON WILLIAMS (Introduction by Lee Arnold)
SIDE D
STEREO
DO-2087/2
(DO-2087/2-D)
1. THE SHELTER OF YOUR EYES (Don Williams)
Jack Music, Inc. (BMI) 2:30
2. SAY IT AGAIN (Bob McDill) Hall-Clement Publications
(A Division of Vogue Music, Inc.) (BMI) 2:00
3. TILL THE RIVERS ALL RUN DRY (Wayland Holyfield/
Don Williams) Horse Creek Music (BMI) 3:12
4. (Turn Out The Light And) LOVE ME TONIGHT
(Bob McDill) Hall-Clement Publications (A Division of
Vogue Music, Inc.) (BMI) 2:00
5. YOU'RE MY BEST FRIEND (Wayland Holyfield)
Don Williams Music, Inc. (BMI) 3:25
PRODUCED BY JIM FOGLESONG
℗1977, ABC
RECORDS, INC.


Brylen
RECORDS
LENA HORNE - "Ageless/Timeless"
BN-4413
Stereo
SIDE ONE
© 1982, Indigo Music
℗ 1982, South Hampton
1. NATURE'S BABY - 6:35
(G. McDaniels) Lon Port Music, BMI
2. ONLY THE MOON AND ME - 4:50
(N. Calloway, Roberts)
Bedrock Music Northern Lights, BMI
3. MOTHER TIME - 4:59
(G. McDaniels) Lon Port Music, BMI
4.. MORE TODAY THAN YESTERDAY - 3:48
(P.N. Upton) Spiral Music, Red Dust, BMI
5. PRISONER OF LOVE - 3:25
(Robin, Columbo) Mayfair Music Corp., ASCAP
Record Label Distributed by IMC Indigo Music Corporation



RECORDS

LENA HORNE - "Ageless/Timeless"

BN-4413
Stereo
SIDE TWO



© 1982, Indigo Music
℗ 1982, South Hampton

1. MAYBE I'M AMAZED - 3:37
(P. McCartney) MacLen Music, BMI
2. YOUR SONG - 3:55 (E. John, B. Taupin)
Dick James Music, BMI
3. FEELS SO GOOD - 2:58 (B. Salter, R. MacDonald)
Antisa Music, ASCAP
4. I WOULDN'T HAVE YOU ANY OTHER WAY
(Ain't Nobody Perfect) - 2:47 (Wheeler, Goode)
Album Songs, ASCAP
5. OUT OF NOWHERE - 3:30
(Beyman, J. Green)
Famous Music Corp., ASCAP

Record Label Distributed by IMC Indigo Music Corporation

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PHILIPS

PHILIPS

DIGITAL RECORDING | 33 1/3 | STEREO

9500 959

9500 959. 1Y

MADE IN HOLLAND

1

℗ 1981

Alessandro Scarlatti

12 SINFONIE DI CONCERTO GROSSO

Sinfonia Nr. 1 F-dur für 2 Flöten, Streicher und Continuo (6'18'')
Sinfonia Nr. 2 D-dur für Trompete, Flöte, Streicher und Continuo (7'57'')
Sinfonie Nr. 3 d-moll für Flöte, Streicher und Continuo (6'58'')

I MUSICI
WILLIAM BENNETT und
LENORE SMITH (1), Flöte
BERNARD SOUSTROT, Trompete

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PHILIPS

DIGITAL RECORDING | 33 1/3 | STEREO

9500 959

9500 959. 2Y

MADE IN HOLLAND

2

℗ 1981

Alessandro Scarlatti

12 SINFONIE DI CONCERTO GROSSO

Sinfonia Nr. 4 e-moll für Flöte, Oboe, Streicher und Continuo (7'56'')
Sinfonia Nr. 5 d-moll für 2 Flöten, Streicher und Continuo (8'01'')
Sinfonia Nr. 6 a-moll für Flöte, Streicher und Continuo (7'12'')

I MUSICI
WILLIAM BENNETT und
LENORE SMITH (2), Flöte
HANS ELHORST, Oboe


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PHILIPS
PHILIPS
DIGITAL RECORDING
33 1/3
STEREO
9500 960
9500 960. 1Y
MADE IN HOLLAND
3
℗ 1981
Alessandro Scarlatti
12 SINFONIE DI CONCERTO GROSSO
Sinfonia Nr. 7 g-moll für Flöte, Streicher und Continuo (6'32'')
Sinfonia Nr. 8 G-dur für Flöte, Streicher und Continuo (6'25'')
Sinfonia Nr. 9 g-moll für Flöte, Streicher und Continuo (8'14'')
I MUSICI
WILLIAM BENNETT, Flöte

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PHILIPS

PHILIPS

DIGITAL RECORDING | 33 1/3 | STEREO

9500 960

9500 960. 2Y

MADE IN HOLLAND

4

℗ 1981

Alessandro Scarlatti

12 SINFONIE DI CONCERTO GROSSO

Sinfonia Nr. 10 a-moll für Flöte, Streicher und Continuo (7'38'')
Sinfonia Nr. 11 C-dur für Flöte, Streicher und Continuo (7'05'')
Sinfonia Nr. 12 c-moll für Flöte, Streicher und Continuo (10'09'')

I MUSICI
WILLIAM BENNETT, Flöte

ONYX international RECORDS

Rev. Paul Morton

JESUS, WHEN TROUBLES BURDEN ME DOWN

SIDE ONE
RO3820

℗© 1985 Onyx International ® Records.

1. I'M SO GLAD JESUS LIFTED ME/Traditional arr. Thomas Whitfield/More Of The Same Music/BMI/2:49
2. NOTHING BUT THE BLOOD/Traditional arr. Thomas Whitfield/More Of The Same Music/BMI/5:50
3. THE STORY OF CALVARY/Thomas Whitfield/ More Of The Same Music/BMI/5:14
4. TAKE ME THROUGH/Traditional arr. Thomas Whitfield/More Of The Same Music/BMI/2:44

ONYX INTERNATIONAL RECORDS, Distributed by The Benson Company, Inc. 365 Great Circle Road, Nashville, TN 37228/Box 1144 Cambridge (Galt), Ontario, Canada N1R 6C9



Rev. Paul Morton

JESUS, WHEN TROUBLES BURDEN ME DOWN

SIDE TWO
RO3820

℗© 1985 Onyx International ® Records.

1. JESUS, WHEN TROUBLES BURDEN ME DOWN/ Traditional arr. Thomas Whitfield/More Of The Same Music/BMI/4:53
2. TIME TO COME BACK HOME/Thomas Whitfield/ Sure Been Good Music/BMI/4:10
3. WE NEED THE LORD/Thomas Whitfield/More Of The Same Music/BMI/4:25
4. YOU FORGAVE ME/Thomas Whitfield/More Of The Same Music/BMI/3:20

ONYX INTERNATIONAL RECORDS® Distributed by The Benson Company, Inc. 365 Great Circle Road, Nashville, TN 37228/Box 1144 Cambridge (Galt), Ontario, Canada N1R 6C9

B's™ Records

SIDE A
STEREO 33⅓ RPM
BSR-MM-068A



© ℗
Gould Music-BMI
Macho Music-C.O.T.T.

MACHEL MONTANO

1. "I" (6:30)
2. EARTHQUAKE (6:43)

Arr. L. Paul
Prod. W & E Montano
For Macho Music

Dist. by B's RECORDING CO.
1285 Fulton Street
Brooklyn, N. Y. 11216
(718) 622-4047

B's™ Records

SIDE B
STEREO 33⅓ RPM
BSR-MM-068B



© ℗
Gould Music-BMI
Macho Music-C.O.T.T.

MACHEL MONTANO

1. SCHOOL DAYS (6:33)
2. MOTHERS CHILD (6:32)

Arr. L. Paul
Prod. W & E Montano
For Macho Music

Dist. by B's RECORDING CO.
1285 Fulton Street
Brooklyn, N. Y. 11216
(718) 622-4047

Steam Heat

RECORDS

FRANK DAVENPORT

and the

tongue n' groove band

featuring BO DIDDLEY



#090485

SIDE ONE
33 1/3

1. DRINKIN' JACK DANIELS
(Bo Diddley, Paula Ivey)
2. BLUES IN A BOTTLE
(Traditional, New Arrangement - Frank Davenport)

DRINKIN' JACK DANIELS
Bad Dad Publishing, BMI
All Songs Except "DRINKIN' JACK DANIELS"
Miracle Lick Publishing, ASCAP
Produced By: Frank Davenport, J. Fredrico Brillhart, David Ivory, Bo Diddley (DRINKIN' JACK DANIELS)

STEAM HEAT
103 N. York St., Mech., PA 17055


Steam Heat
RECORDS
FRANK DAVENPORT
and the
tongue n' groove band
featuring BO DIDDLEY
#090485
SIDE TWO
33 1/3
1. LOCALLY OWNED AND OPERATED
(Frank Davenport)
2. CRAZY WEEKEND DANCER
(Frank Davenport)
All Songs Except "DRINKIN' JACK DANIELS"
Miracle Lick Publishing, ASCAP
Produced By: Frank Davenport, J. Fredrico Brillhart
David Ivory, Bo Diddley (DRINKIN' JACK DANIELS)
STEAM HEAT
103 N. York St., Mech., PA 17055

Scott Jacoby

1 Mr. Pilot Take Me Home
(Pockriss-Bernstein) 2:58
2 Loving Song (Pockriss-Laron) 3:18



MIDLAND
INTERNATIONAL

BKL1-0872-A

Stereo Side A

3 (Hey Girl) Act Like a Woman
(Pockriss-Bernstein) 2:33
4 Easy My Love (Flax-Lambert) 2:59
5 Sunny Monday (Pockriss-Bernstein) 2:46

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Scott Jacoby

1 I Sure Do Miss You, Harpo
(Hackady-Pockriss) 3:40
2 Love on the Sly (Pockriss-Barkan) 2:54



MIDLAND
INTERNATIONAL

BKL1-0872-B

Stereo Side B

3 Tapioca (Pockriss-Barkan) 3:06
4 Everybody but Me (Kenny) 2:43
5 When Julie Comes Around
(Pockriss-Vance) 2:40

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WORKSHOP, VOL. 1

JAMES MOODY

PRST 7663

SIDE 1

1. KEEPIN' UP WITH JONESY
Jones-ASCAP 3:14
2. WORKSHOP
Fuller-ASCAP 3:08
3. I'M GONE
Jones-ASCAP 3:19
4. A HUNDRED YEARS FROM TODAY
Young/Washington-ASCAP 2:45
5. JACK RAGGS
Raggs 2:40
6. OVER THE RAINBOW
Arlen/Harburg-ASCAP 3:03
7. MAMBO WITH MOODY
Moody/Newbolt-ASCAP 4:07
8. THAT MAN O' MINE
Wade/Jones/Newbolt 2:58

PRESTIGE RECORDS INC., 203 S. WASHINGTON AVE., BERGENFIELD, N. J.



WORKSHOP, VOL. 1

JAMES MOODY

PRST 7663

SIDE 2

1. BLUES IN THE CLOSET
Pettiford-BMI 3:53
2. IT MIGHT AS WELL BE SPRING
Rodgers/Hammerstein-ASCAP 3:53
3. IT MIGHT AS WELL BE SPRING
Rodgers/Hammerstein-ASCAP 3:46
4. MOODY'S MOOD FOR BLUES
Jones-Prestige Music-BMI 5:35
5. FASTER JAMES
Jones-ASCAP 3:38
6. BLUE WALK
Golson-ASCAP 3:11
7. I GOT THE BLUES
Jefferson-Prestige Music-BMI 2:44
8. NOBODY KNOWS THE TROUBLE I'VE SEEN
Traditional 2:45

PRESTIGE RECORDS INC., 203 S. WASHINGTON AVE., BERGENFIELD, N. J.

Lado 1 Mono

AVL-4024 YAGR-3127

SADAIC

"La Cerrillana"

1. LA HUANCHAQUEÑA -Zamba-
(Chilena Popular Salteña) (2:40)
2. INTI-SUMAJ -Chacarera-
(Fortunato Juárez) (2:11)
3- LA LLORONA -Zamba-
(J. L. Padula-G. Coria Peñaloza) (3:15)

RCA Victor

4. ZAMBA DE ENAMORAR -Zamba-
(Cayetano Saluzzi-Manuel J. Castillo) (2:30)
5. EL SIESTERO -Escondido- (Leocadio Del Carmen Torres-Marcelo Ferreyra) (2:36)
6. BIENHAIGA MI TIERRA -Zamba-
(Ernesto Cabeza-Canqui Chazarreta) (3:12)

Los Chalchaleros*

Con el Bandoneón de Dino Saluzzi

*(Intérprete)

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Lado 2 Mono

AVL-4024 YAGR-3128

SADAIC

"La Cerrillana"

1. LA CERRILLANA -Zamba-
(Marcos Tames-Abel Mónico Saravia) (2:54)
2. DEL SILENCIO -Zamba-
(Arturo Dávalos) (3:35)
3. RIO CALCHAQUI -Gato-
(Juan C. Saravia-Ernesto Cabeza) (2:07)

RCA Victor

4. ZAMBA DE LA AÑORANZA -Zamba-
(Atuto Mercao Soria) (3:32)
5. CORAZONES PARTIDOS -Cueca-
(José Razzano-Saúl Salinas) (3:00)
6. NOCHES DE TUCUMAN -Zamba-
(Alejandro Carrizo) (3:11)

Los Chalchaleros*

Con el Bandoneón de Dino Saluzzi

*(Intérprete)

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Sandy Hook

Release No.2090



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Side A

Sandy Hook

Release No.2090

Sandy Hook

Box C Sandy Hook Conn 06482

SH.2090

Sandy Hook Release No.90

℗ 1984 Sandy Hook Records

Sweet Rosie O'Grady

with

Betty Grable and Robert Young

Phil Regan, Adolphe Menjou

Original 1943 Soundtrack Recording





1. Sandy Hook Records will be issued on a regular schedule. Write for our free catalogue
2. Parts of these recordings may have some surface noise and scratch. This is not a defect of the recording you are playing
3. These records are not licensed for broadcast

Sandy Hook Records are personally re mastered by

Michael Stephens

None genuine without this signature

Side A — Springtime in the Rockies

1 **OVERTURE**
RUN LITTLE RAINDROP RUN
Betty Grable, John Payne
2 **CIRI BIRI BIN**
Harry James and his Orchestra
I HAD THE CRAZIEST DREAM
Helen Forrest, Harry James and his Orchestra
YOU MADE ME LOVE YOU
Harry James and his Orchestra
3 **RUN LITTLE RAINDROP RUN**
Orchestra
4 **CHATTANOOGA CHOO CHOO**
Carmen Miranda
5 **A POEM SET TO MUSIC**
Orchestra
6 **TIC TAC DO MEU CORACAO**
Carmen Miranda
7 **PAN AMERICANA JUBILEE**
Betty Grable, John Payne, Carmen Miranda, Cesar Romero
FINALE

Side B — Sweet Rosie O'Grady

1 **OVERTURE**
WAITING AT THE CHURCH
Betty Grable, Chorus
2 **MY HEART TELLS ME**
Phil Regan, Betty Grable
3 **SWEET ROSIE O'GRADY**
Robert Young
4 **THE WISHING WALTZ**
Phil Regan, Chorus
MY HEART TELLS ME (Reprise)
Betty Grable
5 **TWO LITTLE GIRLS IN BLUE**
Betty Grable, Robert Young
LITTLE ANNIE ROONIE
Betty Grable, Robert Young, Frank Orth
SWEET ROSIE O'GRADY
Betty Grable, Robert Young, Adolphe Menjou, Chorus
GET YOUR POLICE GAZETTE
Chorus
SWEET ROSIE O'GRADY
Betty Grable
6 **GOING TO THE COUNTRY FAIR**
Betty Grable
MY SAM
Betty Grable
FINALE

Side B

MOTOWN®

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flavor unit records

QUEEN LATIFAH

BROWNSVILLE

a PolyGram company

STEREO
33 1/3 RPM

374633085-1
SIDE A

1. CLEAN VERSION (4:40)
2. LP VERSION (4:40)

Written by D. Owens, M. Issacs, D. Styler, H. Harris, N. Strong, M. Ferguson, M. McLaren and A. Dudley
PRODUCED BY QUEEN LATIFAH, MARTIN "KENDU" ISSACS FOR BLACK MUSIC WORKS AND DEVINE STYLER
Additional Rap Vocals: Nikki D., Le Fem Markita and Scarlet / Guitar: Josh B. Weinstein
Queen Latifah Music, Inc./Seed Time & Harvest Time Music/Devine Lyric Creation/Sonia Music/Daddy's Little Girl Music/
Quee Creation (ASCAP)/Warner Chappell Music Ltd. (PRS)
This composition contains samples from the Malcolm McLaren recording "World Famous Supreme Team Radio Show".
Used courtesy of Virgin Records UK. Written by M. McLaren and A. Dudley, published by Warner Chappell
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Le Fem Markita appears courtesy of Trackmasters Entertainment
LP Version appears on the Queen Latifah "Order In The Court" Vinyl, CD & Cassette 314530895-1/2/4
EXECUTIVE PRODUCERS: QUEEN LATIFAH and SHAKIM
A&R for Flavor Unit Records: Paul Compere and Darryl Latee French
A&R for Motown Records: Richard Blair
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374633085-1

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QUEEN LATIFAH

BROWNSVILLE

Flavor Unit records

a PolyGram company

STEREO
33 1/3 RPM

374633085-1
SIDE B

1. INSTRUMENTAL (4:44)
2. A CAPPELLA (4:32)

Written by D. Owens, M. Issacs, D. Styler, H. Harris, N. Strong, M. Ferguson, M. McLaren and A. Dudley
PRODUCED BY QUEEN LATIFAH, MARTIN "KENDU" ISSACS FOR BLACK MUSIC WORKS AND DEVINE STYLER
Additional Rap Vocals: Nikki D., Le Fem Markita and Scarlet / Guitar: Josh B. Weinstein
Queen Latifah Music, Inc./Seed Time & Harvest Time Music/Devine Lyric Creation/Sonia Music/Daddy's Little Girl Music/
Quee Creation (ASCAP)/Warner Chappell Music Ltd. (PRS)
This composition contains samples from the Malcolm McLaren recording "World Famous Supreme Team Radio Show".
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LP Version appears on the Queen Latifah "Order In The Court" Vinyl, CD & Cassette 314530895-1/2/4
EXECUTIVE PRODUCERS: QUEEN LATIFAH and SHAKIM
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A&R for Motown Records: Richard Blair
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374633085-1



RICO RECORDS

"TIBURÓN"
GRUPO FASCINACIÓN

RICO RCSLP 906
SIDE A

Produced By
Ralph Cartagena

SERIES 00798
STEREO

1. TIBURÓN 5:00
   (J. Rivera- I. Conde)
2. ERRORES 4:20
   (Angel M. Santiago)
3. YA NO PUEDO VERTE 5:11
   (Miguel Maldonado)
4. COSAS DE MI TIERRA 4:45
   (Tommy Sánchez)

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RICO RECORDS PRODUCTIONS 889 10th AVE., N.Y.C. 10019

RICO RECORDS

"TIBURÓN"
GRUPO FASCINACIÓN

RICO RCSLP 906
SIDE B
Produced By
Ralph Cartagena

SERIES 00798
STEREO

1.	FASCINACIÓN (Orlando Watusi)	4:28
2.	BUSCO UNA MUJER (Tommy Sánchez)	4:37
3.	OLVIDA Y CANTA (Charlie Donato)	5:21
4.	MUJER (Tommy Sanchez)	4:44

℗ © 1985

RICO RECORDS PRODUCTIONS, 888 10th AVE. N.Y.C. 10019

top hits

DE OSCAR D'LEON

CON CARIÑO

TH–AMF 2304
STEREO
P.C.1984

LADO A
33 1/3 RPM

1.-HECHICERA
(Florentino Padron)
2.-TAMBO
(Silvestre Mendez)
3.-QUEDATE NEGRA
(Facundo Rivera)
4.-POCO A POCO
(Jose Claro Fumero)

TH RECORDS TAPES INC.- 10124 N.W. 80 AVE. HIALEAH GARDENS, FLA. 33016


top hits
DE OSCAR D'LEON
CON CARIÑO
TH--AMF 2304
STEREO
P.C. 1984
LADO B
33 1/3 RPM
1.-SOBRE UN TEMA TRISTE
(Adalverto Alvarez)
2.-MIRA PA' AHI
(O.Sefarty-V.Mendoza)
3.-LO MISMO
(B.J.Gutierrez)
4.-MI DELITO
(Rafael Hernandez)
TH RECORDS TAPES INC.-10124 N.W. 80 AVE. HIALEAH GARDENS, FLA. 33016

JAZZ ANTHOLOGY

Musidisc

DUKE ELLINGTON AND HIS ORCHESTRA

1943/1945

33 tours
D.R.

SACEM SDRM SACD SGDL

JA 5124
(JA 5124 A)
FACE 1

1. **TAKE THE "A" TRAIN** (B. Strayhorn)
HAYFOOT STRAWFOOT (P. McGrane) - 3'08
2. **DON'T GET AROUND MUCH ANYMORE**
(D. Ellington) - 3'59
3. **SLIP OF THE LIP (D.R.)** - 3'18
4. **BLUE SERGE (D.R.)** - 4'02
5. **LET THE ZOOMERS DROOL**
(D. Ellington - J. Hodges) - 4'56
6. **BETWEEN THE DEVIL AND THE DEEP BLUE SEA** (H. Arlen - Koehler) - 3'45

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JAZZ ANTHOLOGY

Musidisc

DUKE ELLINGTON AND HIS ORCHESTRA

1943/1945

33 tours
D.R.

SACEM
SACD SDRM SGDL

JA 5124
(JA 5124 B)
FACE 2

1. **PERDIDO** (Tizol - Duke - Lonk) - 5'27
2. **ESQUIRE SWANK** (Ellington - Hodges) - 3'42
3. **BUGLE BREAKS** (D. Ellington) - 2'54
4. **I MISS YOU KISS** (D.R.) - 3'02
5. **ACCUENTUATE THE POSITIVE** (D.R.) - 3'27
6. **OLD KING DOOJI** (D. Ellington) - 2'35
7. **I CAN'T GET STARTED WITH YOU** (Gershwin - Duke) - 2'12

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TICO
MAELO
ISMAEL RIVERA
SIDE A
JMTS 1437
1. ME TIENES LOCO - 4:08
(Javier Vazquez) Fania Publ./BMI
2. DUENA DE MI INSPIRACION - 3:22
(Placido Acevedo) Peer Intl.
3. SUENA EL BONGO - 4:30
(Javier Vazquez) Fania Publ./BMI
4. CACHITA - 5:40
(Rafael Hernandez) Peer Intl.
PRODUCED BY: ISMAEL RIVERA
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Latina International, Inc.

FANIA

MAELO
ISMAEL RIVERA

SIDE B **JMTS 1437**

1. **A BAILAR MI BOMBA** - 4:40
   (Rafael Esarte)
2. **DIME LA VERDAD** - 3:05
   (D. R.)
3. **SI NO TE VEO MAS** - 3:29
   (P. Vidal/R. Sebastian/Valencia)
   Peer Intl.
4. **A QUILO EL BOMBON** - 6:24
   (D. R.)

PRODUCED BY: ISMAEL RIVERA

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BIS

LP-103 A

PER ØIEN
THE NORWEGIAN CHAMBER ORCH.
LEADER:
TERJE TØNNESEN

STEREO

ncb

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76.23 717

OLSEN, SPARRE:

Serenade for Flute and Strings op. 45

Allegro ma non troppo
Andante con moto
Allegro giocoso

ØRBECK, ANNE-MARIE:

Pastorale and Allegro for Flute and String Orchestra

BIS

LP-103 B

STEREO

ncb

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76.23717

PER ØIEN

MORTENSEN, FINN:

Sonata for Solo Flute op. 6 (1953)

Introduzione. Adagio. Allegro vivace
Tema con variazioni
(Adagio - Var. 1–8)
Allegro giocoso. Moderato. Tempo primo

SOMMERFELDT, ØISTEIN:

Spring-tunes for Solo Flute op. 44

Tune for the Flute
The Brook
Spring Morning
Mountain Yearning
Spring Play in the Hills



LOST-NITE RECORDS

W F B G

SIDE A

LN-LP-128

A-1 ELUSIVE BUTTERFLY - BOBBY LIND
A-2 CHAPEL OF LOVE - DIXIE CUPS
A-3 TOSSIN' AN' TURNIN' - BOBBY LEWIS
A-4 WHAT'S YOUR NAME - DON & JUAN
A-5 EXPRESSWAY TO YOUR HEART - SOUL SURVIVORS
A-6 I LOVE HOW YOU LOVE ME - PARIS SISTERS
A-7 LEADER OF THE PACK - SHANGRI-LAS
A-8 PRETTY LITTLE ANGEL EYES - CURTIS LEE
A-9 I'M YOUR PUPPET - J. & B. PURIFY
A-10 TILL - ANGELS

LOST NITE RECORDS - 1005 CHESTNUT ST., PHILA., PA.



LOST-NITE RECORDS

W F B G

SIDE B

LN-LP-128

B-1 COOL JERK - THE CAPITOLS
B-2 THOSE OLDIES BUT GOODIES - LITTLE CAESAR
B-3 LITTLE GIRL - SYNDICATE OF SOUND
B-4 SEE YOU IN SEPTEMBER - THE HAPPENINGS
B-5 THE CHEATER - BOBBY KOBAN
B-6 DONNA - RITCHIE VALENS
B-7 RUNAWAY - DEL SHANNON
B-8 MY TRUE STORY - JIVE FIVE
B-9 LAST KISS - J. FRANK WILSON
B-10 SAD GIRL - JAY WIGGINS

LOST NITE RECORDS . 1005 CHESTNUT ST., PHILA., PA.



LOST-NITE RECORDS

WIXY'S SUPER OLDIE HITS OF THE PAST VOL. I

LP 130 A

1. BRISTOL STOMP - Dovells - Kalmann (ASCAP)
2. RESCUE ME - Fontella Bass - Chevis (BMI)
3. HANKY PANKY - Tommy James & The Shondells - T-M (BMI)
4. CHAPEL OF LOVE - Dixie Cups - Trio (BMI)
5. I FOUGHT THE LAW - Bob Fuller Four - Acuff-Rose (BMI)
6. RHYTHM OF THE RAIN - Cascades - Sherman-Devorzon (BMI)
7. G.T.O. - Ronny & The Daytonas - Buckhorn (BMI)
8. RUNAROUND SUE - Dion - Schwartz & Disal (ASCAP)
9. LEADER OF THE PACK - Shangri-Las - Tender Tone - Trio (BMI)
10. SEE YOU IN SEPTEMBER - Happenings - Vibar (ASCAP)

LOST NITE RECORDS - 1005 CHESTNUT ST., PHILA., PA.



LOST-NITE RECORDS

WIXY'S SUPER OLDIE HITS OF THE PAST VOL. I

LP 130 B

1. LITTLE GIRL - Syndicate Of Sound - Duane-Aim (BMI)
2. WILL YOU LOVE ME TOMORROW - Shirelles - Aldon (BMI)
3. SURFIN' BIRD - Trashmen - Willong (BMI)
4. 96 TEARS - ? AND THE MYSTERIANS - Ed Arguello (BMI)
5. RUNAWAY - Del Shannon - Vicki-Noma (BMI)
6. LIAR, LIAR - Castaways - Celann (BMI)
7. BETTER MAN THAN I - Terry Knight & The Pack - Dartmouth (ASCAP)
8. BOY FROM NEW YORK CITY - Ad Libs - Trio (BMI)
9. LAST KISS - J. Frank Wilson - Boblo (BMI)
10. SALLY GO ROUND THE ROSES - Jaynettes - Winlyn (BMI)

LOST NITE RECORDS . 1005 CHESTNUT ST., PHILA., PA.

SILVER CHALICE USA

RECORDS

GEORGE VICTORY/MAUREEN THOMAS



SIDE A
33⅓ RPM
STEREO
NW-M370-12A

Recorded & Mixed at:
Rawlston Recording Studio
Brooklyn, N.Y.
Eng: Franklyn Grant
Asst: George Myers, Jr.
TIME: 5:40

"GLAD I CAN HELP"

(C. B. Moxie-G. Victory) (ASCAP)

Marketed & Dist. by Silver Chalice USA Records
(Subsidiary of Carl B. Moxie Enterprises, Inc.)
Phone: 212-994-0765
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SILVER CHALICE USA

RECORDS

GEORGE VICTORY/MAUREEN THOMAS



SIDE B
33⅓ RPM
STEREO
NW-M370-12B

Recorded & Mixed at:
Rawlston Recording Studio
Brooklyn, N.Y.
Eng: Franklyn Grant
Asst: George Myers, Jr.
TIME: 4:25

"GLAD" (INST. VERSION)

(C. B. Moxie-G. Victory) (ASCAP)

Marketed & Dist. by Silver Chalice USA Records
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RADIO RECORDS™

RR 19305

THE MEADOWS

STEREO

SIDE ONE

℗ 1981
Radio Records, Inc.

1. SHE'S GONE (3:30)
   Wilson Meadows
2. DON'T TAKE IT AWAY (3:59)
   Troy Seals-Max D. Barnes
3. I WANNA SEE YOU RIGHT NOW (3:04)
   Wilson Meadows
4. WHAT A DAY THIS HAS BEEN (3:44)
   George Jackson-Curtis Wilkins
5. I CAN'T UNDERSTAND (4:03)
   Wilson Meadows

PRODUCED BY BRAD SHAPIRO for
AARON BRADLEY PRODUCTIONS
ST-RR-814735-SP

DIST. BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY

RADIO RECORDS™

RR 19305

THE MEADOWS

STEREO



SIDE TWO

℗ 1981
Radio Records, Inc.

1. I TRIED IT ALL (3:30)
   B. Cockrell
2. I'LL BE YOUR SUNSHINE (4:48)
   Leon Ware
3. MY LOVE WAS SLEEPING (3:24)
   G. Goffin-B. Goldberg
4. WHEELS (3:52)
   Wilson Meadows
5. BODY POWER (3:03)
   Wilson Meadows

PRODUCED BY BRAD SHAPIRO for
AARON BRADLEY PRODUCTIONS
ST-RR-814736-SP

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LAURIE RECORDS

15 TOP TEN HITS (VOLUME II)
(ORIGINAL ARTISTS)

1. WAKE UP LITTLE SUZY (The Everly Bros.)
House of Bryant BMI
2. FOR YOUR PRECIOUS LOVE (Jerry Butler & Betty Everett)
Sunflower Music ASCAP
3. A TEENAGER IN LOVE (Dion & The Belmonts)
Hill & Range Songs BMI

LES 4057

33 1/3 RPM

LES 4057-A

RIAA

4. THERE'S A MOON OUT TONIGHT (The Capris)
Maureen Music/Arc Music BMI
5. RUNAWAY (Del Shannon)
Bug Music BMI
6. BOBBY'S GIRL (Marcie Blaine)
American Metropolitan Ent. of N.Y. BMI
7. A LITTLE BIT O' SOUL (The Music Explosion)
Southern Music ASCAP
8. WHAT'S YOUR NAME (Don & Juan)
Rightsong Music BMI

SETTING THE PACE IN MODERN MUSIC

LAURIE RECORDS

15 TOP TEN HITS (VOLUME II)
(ORIGINAL ARTISTS)

1. I FOUGHT THE LAW (Bobby Fuller)
Acuff-Rose BMI
2. EVERYTHING IS BEAUTIFUL (Ray Stevens)
Ahab Music BMI
3. HE'S SO FINE (The Chiffons)
Bright Tunes Music BMI

LES 4057

33 1/3 RPM

LES 4057-B

RIAA

4. RAINDROPS (Dee Clark)
Conrad Music BMI
5. LOVERS WHO WANDER (Dion)
Schwartz Music (ASCAP) Rust Enterprises (BMI)
6. MOON RIVER (Jerry Butler)
Famous Music Corp. ASCAP
7. DENISE (Randy & The Rainbows)
Bright Tunes Music BMI

SETTING THE PACE IN MODERN MUSIC

Stanyan RECORDS

ARTHUR GREENSLADE

MAIN TITLE

SR 10045

The Motion Picture and Television Music of Rod McKuen

All Selections ASCAP

SIDE ONE

1. MR. KELLY/KELLY & ME (2:45) (from BBC-TV "Rod McKuen and Friends")
2. LISTEN TO THE WARM (2:20) (from "Listen to the Warm")
3. COME TO YOUR SENSES (2:37) (from "Come to Your Senses")
4. STANYAN STREET (2:57) (from "Stanyan Street and Other Sorrows")
5. A BOY NAMED CHARLIE BROWN (2:52) (from "A Boy Named Charlie Brown")
6. JEAN (3:30) (from "The Prime of Miss Jean Brodie")
7. PASTURES GREEN (2:28) (from "Scandalous John")

STEREO

STANYAN RECORDS, 8721 SUNSET BOULEVARD, HOLLYWOOD, CALIFORNIA 90069

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Stanyan RECORDS

ARTHUR GREENSLADE
MAIN TITLE
SR 10045

The Motion Picture and Television Music of Rod McKuen

All Selections ASCAP



STEREO

SIDE TWO

1. JOANNA (2:14) (from Joanna")
2. CAUGHT IN THE QUIET (2:32) (from "Caught in the Quiet")
3. CHARLEY AND ME (2:12) (from "Travels with Charley")
4. LONESOME CITIES (2:47) (from "Lonesome Cities")
5. FIELDS OF WONDER (3:15) (from "Fields of Wonder")
6. IN SOMEONE'S SHADOW (3:33) (from "In Someone's Shadow")
7. THE LONER (1:58) (from N.B.C.-TV Production "The Loner")

STANYAN RECORDS, 8721 SUNSET BOULEVARD, HOLLYWOOD, CALIFORNIA 90069

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COLUMBIA

Presentando

JORGE VALENTE

CON MARIACHI

LOVE IN MEXICO

RADIO STATION COPY - NOT FOR RESALE

EX 5132

SIDE 1
XLP 78542

1. SABOR A NADA 2:57
2. ENEMIGOS 3:04
3. POQUITA FE 2:40
4. LABIOS AJENOS 3:01
5. TE LO DEBO A TI 2:48
6. TE SIGO AMANDO 2:42

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COLUMBIA

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JORGE VALENTE
CON MARIACHI
LOVE IN MEXICO

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EX 5132

SIDE 2
XLP 78543

1. TE RETO A TODO 2:33
2. SIN EXPLICACIONES 2:53
3. POR ALGO 2:21
4. NO DIGAS TONTERIAS 2:30
5. DUDA DE AMOR 2:16
6. QUE VALOR 2:25

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LOUD RECORDS
www.loud.com

VIOLATOR

THE ALBUM V2.0

[CLEAN]

SIDE A
Stereo
RPROLP-4534

1. WHAT IT IS	FEAT. BUSTA RHYMES	3:38
2. GRIMEY	FEAT. NOREAGA	4:04
3. PUT YOUR HANDS UP	FEAT. LL COOL J	3:46
4. LIVIN IN DA CITY	FEAT. DA FRANCHISE & BUTCH CASSIDY	3:30

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VIOLATOR

THE ALBUM V2.0

[CLEAN]



SIDE B

Stereo

RPROLP-4534

5. COME THRU	FEAT. NOREAGA & STYLES	3:28
6. WE ARE	FEAT. FUNKMASTER FLEX, MEMPHIS BLEEK & GEDA K.	3:33
7. FIEND	FEAT. JOJO PELLEGRINO	3:41
8. SEXUAL CHOCOLATE	FEAT. CEE-LO	3:59

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VIOLATOR

THE ALBUM V2.0

[CLEAN]

SIDE C

Stereo

RPROLP-4534

9. **EX**	FEAT. MISSY "MISDEMEANOR" ELLIOTT, JA RULE & TWEET	5:03
10. **U FEEL ME**	FEAT. HAVOC, FAT JOE & REMY MARTIN	3:46
11. **OPTIONS**	FEAT. CAPONE & NOYD	3:33
12. **LIVIN THE LIFE**	FEAT. PRODIGY, JADAKISS & BUTCH CASSIDY	4:02

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VIOLATOR

THE ALBUM V2.0

[CLEAN]

SIDE D

Stereo

RPROLP-4534

13. DIE 3	FEAT. THE OUTFIT	3:56
14. GRIND SEASON	FEAT. JOJO PELLEGRINO & KURUPT YOUNG GOTTI	4:26
15. HOPPIN IN MY CAR	FEAT. HOLLYHOOD	3:15
16. NEXT GENERATION	FEAT. JOJO PELLEGRINO, CADILLAC TAH, R.C. OF DA FRANCHISE, FABOLOUS, FORTUNE & REMY MARTIN	3:26
17. CAN'T GET ENOUGH	FEAT. MEKA, SPLIFF STAR & RAH DIGGAH	3:06

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SIDE A
Produced by:
DENNIS STARR
Recorded At
TUFF GONG STUDIOS

CFR—8022
Dist. in U.S.A. by:
COSMIC FORCE RECORDS

DANCE HALL
ENSEMBLE...Vol. 1

1. GAL OONU FI COME
—BEENIE DON—
2. RUFFEST
—RICHIE STEVENS—
3. WHERE MY BABY GONE
—THRILLER "U"
4. ALL DAY ALL NIGHT
—CULTURE PAUL—
5. HOL'ON PAN YU MAN
—BEENIE DON and MIKEY MELODY—

(C)(P) COSMIC FORCE RECORDS 10777 S.W. 188 St. MIAMI, FL. 33157 / (305)255-3535



SIDE B
Produced by:
DENNIS STARR
Recorded At
TUFF GONG STUDIOS

CFR—8022
Dist. in U.S.A. by:
COSMIC FORCE RECORDS

DANCE HALL
ENSEMBLE...Vol. 1

1. SEXY EYES
—DERRICK PARKER—
2. TIE ME
—JUNIOR RUFF and TREASHA—
3. GIRL A WEY MI LOVE
—MIKEY MELODY and BEENIE DON—
4. BONAFIDE
—PLIERS—
5. BADDEST SOUND
—GENERAL TREES and MIKEY MELODY—

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RCA



Victor

Madeleine Marks

Side A Stereo

AFL1-3991-A

1 Renegade Lover
(Goetzman-Piccirillo) 3:34
2 Killin' Time (Goetzman-Piccirillo) 3:16
3 Two Worlds (Goetzman-Piccirillo) 3:39
4 Tear Me Apart
(Chapman-Chinn) 3:[illegible]

Produced by George Tobin
in association with Mike Piccirillo
for George Tobin Productions, Inc.

TM(s)/® A Co[illegible] MADE IN U.S.A.
℗ 1981 RCA RECORDS

RCA



Victor

Madeleine Marks

Side B Stereo

AFL1-3991-B

1 Maybe Baby (Holly-Petty) 2:07
2 Livin' a Lie (Goetzman-Piccirillo) 2:58
3 Dream On (Goetzman-Piccirillo) 3:22
4 Stranger to Love
(Goetzman-Piccirillo) 2:55
5 I Don't Need You (Christian) 3:37

Produced by George Tobin
in association with Mike Piccirillo
for George Tobin Productions, Inc.

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TONY SCIUTO
ISLAND NIGHTS

JE 36152
STEREO

SIDE 1
AL 36152
℗ 1980 CBS Inc.

1. ISLAND NIGHTS THEME :38 -T. Sciuto- (ASCAP)
2. ISLAND NIGHTS 3:56 -T. Sciuto - S. Egorin- (BMI)/(ASCAP)
3. HOLD BACK THE NIGHT 4:16 -T. Sciuto - S. Egorin- (BMI)/(ASCAP)
4. YOU'VE GOT A LICENSE (TO DRIVE ME CRAZY) 3:54 -T. Sciuto - S. Egorin- (BMI)/(ASCAP)
5. CAFE L.A. 4:59 -T. Sciuto - S. Egorin- (BMI)/(ASCAP)

DEMONSTRATION
NOT FOR SALE

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TONY SCIUTO
ISLAND NIGHTS

JE 36152
STEREO



SIDE 2
BL 36152
℗ 1980 CBS Inc.

1. TRAPEZE 3:31 -T. Sciuto - S. Egorin- (BMI)
2. ANGEL 4:09 -T. Sciuto - S. Egorin- (BMI)/(ASCAP)
3. CAPTAIN WONDERFUL 4:37
-T. Sciuto - S. Egorin- (BMI)/(ASCAP)
4. STREET DANCER 4:02 -T. Sciuto -
S. Egorin - S. Warehime- (BMI)/(ASCAP)
5. BUTTERFLY 3:18
-T. Sciuto - S. Egorin-
(BMI)/(ASCAP)

DEMONSTRATION
NOT FOR SALE

"EPIC" IS A TRADEMARK OF CBS INC./MARCA REG.


THE "MUSIC OF YOUR LIFE"
TM
MUSIC OF YOUR LIFE
PM 16909
STEREO
SIDE 1
(AS 16909)
1. LOVERMAN[1]* - BILLIE HOLIDAY
2. A SUNDAY KIND OF LOVE* - CLAUDE THORNHILL & HIS ORCH. / FRAN WARREN, VOCAL
3. YOUR BREAKING MY HEART[2]* - VIC DAMONE
4. SMOKE GETS IN YOUR EYES[2]* - THE PLATTERS
5. THEME FROM A SUMMMER PLACE - PERCY FAITH & HIS ORCHESTRA
[1]COURTESY OF MCA RECORDS, INC.
[2]COURTESY OF POLYGRAM SPECIAL PROJECTS A DIVISION OF POLYGRAM RECORDS, INC.
*ELECTRONICALLY RE-CHANNELED TO SIMULATE STEREO
℗ 1983 CBS Inc
AL HAM PRODUCTIONS, INC., IN ASSOCIATION WITH CBS RECORDS SPECIAL PRODUCTS

THE "MUSIC OF YOUR LIFE"™

MUSIC OF YOUR LIFE

PM 16909
STEREO



SIDE 2
(BS 16909)

1. I'M LOOKING OVER A FOUR-LEAF CLOVER[2]* - ART MOONEY & HIS ORCHESTRA
2. THAT LUCKY OLD SUN[2]* - FRANKIE LAINE
3. TENNESSEE WALTZ[2]* - PATTI PAGE
4. THE MAN WITH THE HORN* - HARRY JAMES & HIS ORCHESTRA
5. GREEN FIELDS - THE BROTHERS FOUR

[2]COURTESY OF POLYGRAM SPECIAL PROJECTS
A DIVISION OF POLYGRAM
RECORDS, INC.
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TO SIMULATE STEREO

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Capitol
REG. U.S. PAT. OFF.
RECORDS
TALK TO ME, BABY
MICHAEL DEES
STEREO
ST-104
(ST1-104)
SIDE 1
1. TALK TO ME BABY ASCAP 2:24
(Robert Emmett Dolan-Johnny Mercer)
2. MAKE ME RAINBOWS BMI 2:30
(John T. Williams-M. Bergman-A. Bergman)
3. ELEANOR RIGBY BMI 2:35
(John Lennon-Paul McCartney)
4. FOR ONCE IN MY LIFE ASCAP 3:05
(Orlando Murden-Ronald Miller)
5. A BEAUTIFUL FRIENDSHIP ASCAP 2:10
(Donald Kahn-Stanley Styne)
6. THE WINDMILLS OF YOUR MIND
ASCAP 3:02 (Michel Legrand-
Marilyn Bergman-Alan Bergman)
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A. • T.M.
Capitol MARCA REG. • U.S. PAT. NO. 2,631,859


Capitol
RECORDS
TALK TO ME, BABY
MICHAEL DEES
STEREO
ST-104
(ST2-104)
SIDE 2
1. NICE 'N' EASY ASCAP 2:23
(Lew Spence-Marilyn Keith-Alan Bergman)
2. THE GENTLE RAIN BMI 2:23
(Luiz Bonfa-Matt Duby)
3. SOMEWHERE ASCAP 3:53
(Leonard Bernstein-Stephen Sondheim)
4. SWEET MEMORIES BMI 3:15 (Mickey Newbury)
5. LEAVES ARE THE TEARS OF AUTUMN
(Earl Shuman-Leo Carr) ASCAP 2:51
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A. • T.M. Capitol MARCA REG. • U.S. PAT. NO. 2,631,859

TACHYON
RECORDS

VPRL 1138
SIDE A

33⅓ RPM

Produced by
Sonny Ochiai
& Trevor Lyn
TACHYON PRODUCTION
℗ © 1990

Distributed by
VP RECORDS
170-21 Jamaica Ave.
Jamaica, NY 11432
Tel. (718) 291-7058
Fax. (718) 658-3473

TUFFEST

1. Move Up Time
2. Working Class
3. Mighty Jah Jah
4. Pickney Can Rule Me
5. Jump Around

tachyon


TACHYON
RECORDS
VPRL 1138
SIDE B
Produced by
Sonny Ochiai
& Trevor Lyn
TACHYON PRODUCTION
℗ © 1990
33⅓ RPM
Distributed by
VP RECORDS
170-21 Jamaica Ave.
Jamaica, NY 11432
Tel. (718) 291-7058
Fax. (718) 658-3473
TUFFEST
1. Savings
2. Girls Are Allright
3. Fowl Bath
4. Dema Madman
5. Glory Hallelujah
tachyon

angel

Rachmaninoff: Songs

1

S-1-36917
(C063-10.585A)
STEREO 33⅓

NICOLAI GEDDA (tenor)
ALEXIS WEISSENBERG (piano)

Recorded in France



MFD BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC. U.S.A.

angel

Rachmaninoff: Songs

2

S-2-36917
(C063-10.585B)
STEREO 33⅓

NICOLAI GEDDA (tenor)
ALEXIS WEISSENBERG (piano)

Recorded in France



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PHILIPS

STEREO 33 1/3 ∞

6500 452
6500 452.1 Y
MADE IN HOLLAND

1

℗ 1972

Antonin Dvořák

Quartett für Klavier und Streichtrio Es-dur, op. 87

1. Allegro con fuoco (8'02")
2. Lento (10'51")
3. Allegro moderato grazioso (6'48")
4. Finale - Allegro ma non troppo (6'42")

DAS BEAUX ARTS TRIO:
Menahem Pressler, Klavier
Isidore Cohen, Violine
Bernard Greenhouse, Violoncello
mit WALTER TRAMPLER, Viola

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PHILIPS

STEREO | 33 1/3 | ∞

6500 452
6500 452.2 Y
MADE IN HOLLAND

2

℗ 1972

Antonin Dvořák

Quartett für Klavier und Streichtrio D-dur, op. 23

1. Allegro moderato (10'02")
2. Andantino, con Variazioni (9'24")
3. Finale - Allegretto scherzando (7'02")

DAS BEAUX ARTS TRIO:
Menahem Pressler, Klavier
Isidore Cohen, Violine
Bernard Greenhouse, Violoncello
mit WALTER TRAMPLER, Viola


ALLEGIANCE
THE WHISPERS
"EXCELLENCE"
TREASURY OF RECORDED CLASSICS
AV 5004
STEREO
1
1. THE DIP 2:38
(N. Caldwell) Hillary Music, BMI
2. NEEDLE IN A HAYSTACK 2:42
(N. Caldwell/G. Harmon) Hillary Music, BMI
3. STORY BOOK OF LOVE 2:29
(G. Harmon/F. Lark/A. Sibrie) Hillary Music, BMI
4. DR. LOVE 2:12
(N. Caldwell) Hillary Music, BMI
5. AS I SIT HERE 2:25
(G. Harmon/F. Lark/R. Cook/B. Swayne) Hillary Music, BMI
All songs arranged by Gene Page & Ernie Freeman
"A Product of Uniplan"
℗ 1983 Music Works Ltd.
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ALLEGIANCE

THE WHISPERS

"EXCELLENCE"



AV 5004
STEREO

2

1. **YOU GOT A MAN ON YOUR HANDS** 2:37
(K. Sinclair) Hillary Music/BMI

2. **NEVER AGAIN** 2:17
(E. Townsen/V. House) Vogue Music, BMI

3. **YOU CAN'T FIGHT FOR WHAT'S RIGHT** 2:26
(N. Caldwell/G. Harmon) Hillary Music, BMI

4. **I WAS BORN WHEN YOU KISSED ME** 2:12
(B. Swayne/A. Sibrie) Hillary Music, BMI

5. **IT ONLY HURTS FOR A LITTLE WHILE** 2:35
(Spielman/David) Advance Music Corp., ASCAP

All songs arranged by Gene Page & Ernie Freeman
"A Product of Uniplan"
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VIC TAYLOR

"Your Precious Love"



002
JC Records
Side One
33 1/3 RPM
Stereo

IN MY TIME
FOR YOUR PRECIOUS LOVE
STRAINGER ON THE SHORE
ALWAYS

Distributed by JC RECORDS - 12251 S.W. 132 Ct., Miami, FL 33186 (305) 232-0384

VIC TAYLOR

"Your Precious Love"

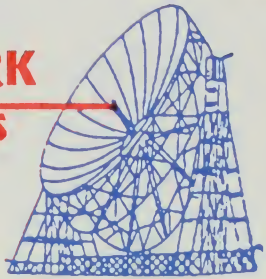


002
JC Records
Side Two
33 1/3 RPM
Stereo

OUR DAY WILL COME
GREATEST LOVE OF ALL
IT'S A SHAME
UNCHAINED MELODY

Distributed by JC RECORDS - 12251 S.W. 132 Ct., Miami, FL 33186 (305) 232-0384

NETWORK
Records



Distributed by:
SONIC SOUNDS
RECORDS MTG. CO. LTD
25 Retirement Road,
Kingston 5, Jamaica.
Telephone: 92-62036
92-61204

SPECIAL EXIT
COAST TO COAST
CAPACITY 10 HARD CORE REGGAE

Produced by:
Homer Harris
Made In Jamaica
(P) (C) 1992

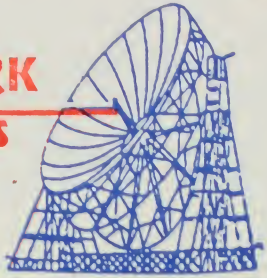
001

SIDE 1

1. HOW WE NICE SO
   (Spriggy - Winston Wright)
2. MANDY (Adopted)
   (Luciano)
3. MARY BROWN
   (Spanner Banner, Anthony Bonne
4. I WILL NEVER LET YOU GO
   (Mark Wonder)
5. SERVING TIME
   (Johnny Lee)

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NETWORK Records



Distributed by:

SONIC SOUNDS
RECORDS MTG. CO. LTD
25 Retirement Road,
Kingston 5, Jamaica.
Telephone: 92-62036
92-61204

SPECIAL EXIT
COAST TO COAST
CAPACITY 10 HARD CORE REGGAE

Produced by:
Homer Harris
Made In Jamaica
(P) (C) 1992

001

SIDE 2

1. LIVE AND LEARN
   (Spanner Banner)
2. HOW SWEET IT IS (Adopted)
   (Sixy Morris)
3. CAN'T BUY ME LOVE (Adopted)
   (Mark Wonder)
4. IF AND BUT
   (Spanner Banner)
5. MANDELLA
   (Blacka Devon)

UNAUTHORISED COPYING OF THIS RECORDING IS STRICKLY PROHIBITED



SIDE 1
REV008LP

Produced by
Lloyd Campbell/
Brian Thomas
A Brother Production
for Revue Records
91-93 High Street
Harlesden NW10

Pub. by
Revue Music
Copyright
Control

1. GOLDEN LOVE
(J.Opei)
2. THATS LIFE
(D.Stewart)
3. WONDERFUL SOUNDS
(R.Stevens)
4. MEMORIES
(D.Shatter/D.Pinkney)
5. I CRIED A TEAR
(Al Julia)

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SIDE 2
REV008LP

Produced by
Lloyd Campbell/
Brian Thomas
A Brother Production
for Revue Records
91-93 High Street
Harlesden NW10

Pub. by
Revue Music
Copyright
Control

1. I REMEMBER
(L.Aitken)
2. CAN I HAVE THIS DANCE
(W.Holyfield/B.House)
3. BABY LAY DOWN
(Banhoy Cook)
4. ETERNAL LOVE
(J.Opei)

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STONE LOVE

Stone Love VOL 6

Side A

33⅓ RPM

SGLP 17



Distributed by

081-533 7994

1. GANGALEE
2. MORE & MORE
3. COULD NEVER BE FRIENDS
4. WACKIE NEWS
5. KILLING MOOD

1. LYLE CULTURE
2. CHRONICLE
3. WAYNE WONDER
4. FRISKO KID
5. CUCIAWA

1. W.Powell/L. Culture
2. W.Powell/B. Chronicle
3. W.Powell/W.Wonder
4. W.Powell/Frisko Kid
5. W. Powell/ Cuciawa

Published by : Stone Love Music

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STONE LOVE

Stone Love VOL 6

Side B

33⅓ RPM

SGLP 17

Distributed by

[illegible]

081-533 7994

1. SEE WAR	1.BABBY WAYNE
2. WAH DEM A DEFEND	2. BABBY WAYNE
3. SOUND CLASH	3. JUNIOR & BABBY DEMUS
4. FI FOOL	4.HARRY TODDLER
5. MORE REALITY ANYTIME/ I SWEAR	5.UTON GREEN WINSOME

1.W. Powell/B. Wayne
2. W.Powell/B. Wayne
3. W. Powell
4. W.Powell/ H.Toddler
5. W.Powell/ U. Green

Published by : Stone Love Music

CSP

COLUMBIA SPECIAL PRODUCTS

A SERVICE OF COLUMBIA RECORDS

ARRIVEDERCI ROMA

P 12926
P2-12925
STEREO

SIDE 1
Record 1
33⅓ RPM
AS 12926

1. Al Di La* - EMILIO PERICOLI
2. Non Dimenticar (Don't Forget) - VIC DAMONE
3. Just Say I Love Her (Dicitencello Vuie) - ROBERT GOULET
4. I Can't Get You Out Of My Heart (Tio Amo-Ti Voglio Amor) - JERRY VALE
5. Ciao, Ciao, Bambina** - SERGIO FRANCHI

*Courtesy of Warner Bros. Records, Inc
**Courtesy of RCA Records, Inc.

℗ 1975 CBS INC.

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CSP

COLUMBIA SPECIAL PRODUCTS

A SERVICE OF COLUMBIA RECORDS

ARRIVEDERCI ROMA

P 12926
P2-12925
STEREO

SIDE 2
Record 1
33⅓ RPM
BS 12926

1. Mala Femmina - JERRY VALE
2. Quando, Quando, Quando+ - CLAUDIO VILLA
3. You're Breaking My Heart - JERRY VALE
4. Anema E Core - BUDDY GRECO
5. My Love Forgive Me (Amore, Scusami) - ROBERT GOULET

+Electronically re-recorded to simulate stereo

℗ 1975 CBS INC.

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CSP

COLUMBIA SPECIAL PRODUCTS

A SERVICE OF COLUMBIA RECORDS

ARRIVEDERCI ROMA

P 12927
P2-12925
STEREO

SIDE 1
Record 2
33⅓ RPM
AS 12927

1. That's Amore*** - DEAN MARTIN
2. Summertime In Venice - BUDDY GRECO
3. Mama (Mamma) - JERRY VALE
4. Autumn In Rome - TONY BENNETT
5. Come Prima (For The First Time) - ROBERT GOULET

***Courtesy of Capitol Records, Inc.

℗ 1975 CBS INC.

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CSP

COLUMBIA SPECIAL PRODUCTS

A SERVICE OF COLUMBIA RECORDS

ARRIVEDERCI ROMA

P 12927
P2-12925
STEREO

SIDE 2
Record 2
33⅓ RPM
BS 12927

1. Return To Me (Ritorna a Me) - JERRY VALE
2. Core 'Ngratto - ENZO STUARTI
3. Come Back to Sorrento** - SERGIO FRANCHI
4. Volare (Nel Blu Dipinto Di Blu)*** - DEAN MARTIN
5. Arrivederci Roma (Goodbye To Rome) - VIC DAMONE

**Courtesy of RCA Records, Inc.
***Courtesy of Capitol Records, Inc.

℗ 1975 CBS INC.

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

URANIA

FRANZ - LISZT

MOUNTAIN SYMPHONY

(Symphonic Poem No. 1 - "Ce Qu' on entend sur la montagne")

US 57091



Side A

Symphony Orchestra of Radio Berlin

Arthur Rother
conductor

STEREO

MADE IN U.S.A.

URANIA

FRANZ - LISZT

TASSO

LAMENTO e TRIONFO

(Symphonic Poem No. 2)

US 57091



Side B

Berlin Philharmonic Orchestra

Fritz Zaun

conductor

STEREO

MADE IN U.S.A.

Flying Fish



Side One

511

RUDE GIRLS-"MIXED MESSAGES"

1. Safety First (L. Hardy, Swinging Door Music, BMI) 2:51
2. Run the Riggin' (trad.) 2:58
3. Dimming of the Day (R. Thompson, Island Music, ASCAP) 3:31
4. We Don't Need the Men (M. Reynolds, Schroeder Music, BMI) 1:50
5. Three's a Crowd (L. Hardy, Swinging Door Music, BMI) 2:43
6. Dark Eyed Molly (A. Fisher, Eildon Music) 3:49

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FLYING FISH RECORDS, INC., 1304 W. SCHUBERT, CHICAGO, IL 60614



Side Two

511

RUDE GIRLS-"MIXED MESSAGES"

1. Crossing the Border (S. Kahn, Joe Hill Music, ASCAP) 4:21
2. Rufus and Beverly (M. Graham, Eternal Doom Music, BMI) 2:21
3. Rag on Blues (L. Hardy, Swinging Door Music, BMI) 2:24
4. I Can See Your Aura (M. Graham, Eternal Doom Music, BMI) 1:29
5. Go Somewhere and Hide (T. Gibbs, Show Biz Music, BMI) 3:59
6. She Lays It on the Line (R. Blakley, Blakley Music, ASCAP) 3:51

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FLYING FISH RECORDS, INC., 1304 W. SCHUBERT, CHICAGO, IL 60614



13 Favorite STANDARDS

By Jamey Aebersold

STEREO
33 1/3 RPM
JA 1233/34

SIDE ONE
VOLUME 22
2-LP SET

TUNING NOTE "Bb" CONCERT

1. Stella By Starlight
2. My Old Flame
3. My Ideal

PRODUCED BY JAMEY AEBERSOLD
A PRODUCT OF JA RECORDS



13 Favorite STANDARDS

By Jamey Aebersold

STEREO
33 1/3 RPM
JA 1233/34

SIDE TWO
VOLUME 22
2-LP SET

1. Easy Living
2. The Nearness of You
3. Wives and Lovers

PRODUCED BY JAMEY AEBERSOLD
A PRODUCT OF JA RECORDS



13 Favorite STANDARDS

By: Jamey Aebersold

STEREO
33 1/3 RPM
JA 1233/34

SIDE THREE
VOLUME 22
2-LP SET

TUNING NOTE "Bb" CONCERT

1. Soon
2. If I Should Lose You
3. It Could Happen To You
4. Lover (in 3/4)

PRODUCED BY JAMEY AEBERSOLD
A PRODUCT OF JA RECORDS



13 Favorite STANDARDS

By: Jamey Aebersold

STEREO
33 1/3 RPM
JA 1233/34

SIDE FOUR
VOLUME 22
2-LP SET

1. Out of Nowhere
2. Tangerine
3. I Remember You
4. Lover (in 4/4)

PRODUCED BY JAMEY AEBERSOLD
A PRODUCT OF JA RECORDS



GENE BERTONCINI & MICHAEL MOORE

"O GRANDE AMOR"

a bossa nova collection

Side A

ST-258
Stereo

1. **"Once I Loved / *Amor Em Paz"* 6:41**
(Jobim)
2. **"No More Blues / *Chega De Saudade"* 6:00**
(Jobim)
3. **"Zingaro" 6:01**
(Jobim)
4. **"Rio Pindare" 4:50**
(Michael Moore)

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STASH
RECORDS INC. ®

GENE BERTONCINI & MICHAEL MOORE

"O GRANDE AMOR"

a bossa nova collection

Side B

ST-258
Stereo

1. **"O Grande Amor"** 4:36
(Jobim)
2. **"Quiet Nights Of Quiet Stars** / *Corcovado"* **5:24**
(Lees-Jobim)
3. **"Let Go** / *Canto De Ossanha"* **7:02**
(Powell)
4. **"Pensativa" 6:31**
(Fischer)

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MONMOUTH EVERGREEN

DICK HYMAN

GENIUS AT PLAY

Improvised Jazz Piano Solos

MES/7065

SIDE A
Stereo

1.	GOD BLESS THE CHILD (Holiday-Herzog, Jr.)	4:50
2.	I'LL TAKE ROMANCE (Oakland-Hammerstein II)	3:40
3.	I WILL WAIT FOR YOU (Legrand-Gimbel-Demy)	4:16
4.	I LOVES YOU PORGY (Gershwin-Gershwin-Heyward)	4:33
5.	THE SHEIK OF ARABY (A) (Snyder-Wheeler-Smith)	3:49

MONMOUTH EVERGREEN

DICK HYMAN

GENIUS AT PLAY

Improvised Jazz Piano Solos

MES/7065



SIDE B
Stereo

1.	THE SHEIK OF ARABY (B) (Snyder-Wheeler-Smith)	2:44
2.	SUNRISE, SUNSET (Bock-Harnick)	5:16
3.	TRUCKIN' (Bloom-Koehler)	2:26
4.	LUSH LIFE (B. Strayhorn)	5:30
5.	THE LOOK OF LOVE (Bacharach-David)	4:28

CONTEMPORARY RECORDS

KILLING ME
SOFTLY WITH HIS SONG
by Norman Gimbel & Charles Fox

SOUL SIGN EIGHT
by Hampton Hawes

SUNNY
by Bobby Hebb

S7637
STEREO

Side 1
(LKS 335)

HAMPTON HAWES
AT THE PIANO

HAMPTON HAWES, *piano;*
RAY BROWN, *bass;*
SHELLY MANNE, *drums*

℗ 1978 by Contemporary Records, Inc.

CONTEMPORARY RECORDS

MORNING
by Hampton Hawes

BLUE IN GREEN
by Miles Davis

WHEN I GROW
TOO OLD TO DREAM
by Sigmund Romberg & Oscar Hammerstein II

S7637
STEREO

Side 2
(LKS 336)

HAMPTON HAWES AT THE PIANO

HAMPTON HAWES, *piano;*
RAY BROWN, *bass;*
SHELLY MANNE, *drums*

℗ 1978 by Contemporary Records, Inc.

MADE IN U.S.A. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A. MARCA REG. U.S. PAT. NO. 964,690

TRACKS

EVEN A BROKEN CLOCK IS RIGHT TWICE A DAY

1. CAN I LEAVE YOU
(Andrew Ashton) BMI 4:27
2. HERE AGAIN THERE AGAIN
(Andrew Ashton) BMI 5:08

1

ST-11118
(ST 1-11118)

3. UMBRELLA SONG
(Andrew Ashton) BMI 2:54
4. MY PIECE
(Andrew Ashton) BMI 4:01
5. SOMETIMES
(A. Ashton-S. Kenneth) BMI 3:51

Produced by Al Schwartz
with Ashton/Kenneth

℗ 1972 Capitol Records, Inc.

Capitol®

TRACKS

EVEN A BROKEN CLOCK IS RIGHT TWICE A DAY

1. COULDN'T TAKE YOU NOW FOR LONG
   (Andrew Ashton) BMI 3:49
2. SAILING SHIPS
   (Andrew Ashton) BMI 3:29

2

ST-11118
(ST 2-11118)

3. LEAVE WITHOUT GOODBYE
   (Andrew Ashton) BMI 3:06
4. ALL ALONE AGAIN
   (Scott Kenneth) BMI 4:41
5. ANYWAY ANYHOW
   (Andrew Ashton) BMI 6:20

Produced by Al Schwartz
with Ashton/Kenneth

℗ 1972 Capitol Records, Inc.

Capitol

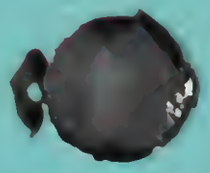
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MAIN STREET
RECORDS AND TAPES

PENNY DeHAVEN

33⅓ RPM
STEREO

MS 9310
H
SIDE A



1. ONLY THE NAMES HAVE BEEN CHANGED (Kent Robbins)
   Kent Robbins Music, Inc.—BMI
2. ROCKIN' WITH MY BABY (Eddie Rabbitt/Even Stevens/David Malloy)
   DebDave Music, Inc./Briarpatch Music—BMI
3. FRIENDLY GAME OF HEARTS (Curly Putman/Don Cook/Ron Hellard)
   Tree Publishing Co., Inc./Cross Keys Publishing Co.—BMI/ASCAP
   c/o Tree Group
4. WILD WILD HEART (Don Goodman/Bill Aerts/Will Robinson)
   Boo Music-ASCAP/Guyasuta Music—BMI
5. IN REAL LIFE (Kent Robbins) Hall Clement Publications—BMI
   c/o The Welk Group

℗ 1984 JMHC Distributing Corp.
Produced by Mark Sherrill

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MAIN STREET
RECORDS AND TAPES
PENNY DeHAVEN
MS 9310
H
SIDE B
33⅓ RPM
STEREO
1. YES, I DO (Mary Fielder/Robert Thames) Al Gallico Music—BMI
2. A MARRIED MAN (Bobby Braddock) Tree Publishing Co., Inc.—BMI—c/o Tree Group 1981
3. BLUE LADY NOW (Cindy Richardson/Ava Aldridge) Desert Rose Music—BMI/Blond Hair Music—BMI/Car Load Of Us Music—BMI
4. WALTZ ME ONCE AGAIN AROUND THE DANCE FLOOR (Don Goodman/Jack Rowland/Sarah Johns) Highball Music—BMI
5. HOLLYWOOD (Holly Would) (Larry Lee/Tommy Allen) Cedar Wood Publishing Co., Inc.—BMI
6. LOVE'S THE ANSWER (Emily Mitchell/Norris Wilson) Algee Music Corp.—BMI
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Produced by Mark Sherrill
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RCA



International

A TODO ROCK

Menudo

Lado A Stereo

IL8-7241-A

1 INDIANAPOLIS (C. Villa-A. Monroy-E. Diaz) 3:33
2 PIEL DE MANZANA (C. Villa-A. Monroy) 3:34
3 CHICLE DE AMOR (C. Villa-A. Monroy) 2:43
4 UNA BUENA RAZON (C. Villa-A. Monroy-E. Diaz) 2:44
5 TODO VA BIEN (C. Villa-A. Monroy) 3:13

Producer: Edgardo Diaz Melendez

TM(s)® RCA CORP.—MADE IN U.S.A.
℗ 1983 RCA RECORDS

RCA



International

A TODO ROCK

Menudo

Lado B Stereo

IL8-7241-B

1 SI TU NO ESTAS (C. Villa-A. Monroy-E. Diaz) 4:28
2 AMOR EN BICICLETA (C. Villa-A. Monroy-E. Diaz) 3:40
3 ZUMBADOR (C. Villa-A. Monroy) 3:14
4 LADRON DE AMOR (C. Villa-A. Monroy) 2:06
5 NO TE REPRIMAS (C. Villa-A. Monroy-E. Diaz) 3:02

Producer Edgardo Diaz Melendez

TM(s)® RCA CORP.—MADE IN U S A.
℗ 1983 RCA RECORDS

Con Omar Head

Chamaco Rivera

con JOSE FELICIANO
como artista invitado



Lado A
33 1/3 RPM
Stereo
K-80
℗© 1984

CONSUELO ***
Rafi Escudero
12-2-86
LA HIEDRA
Com. Saracini- D'Asquisto
Arr. Andrés de Jesús
SOMBRA DE VAGO **
Sulma Angélica
CUATRO LINEAS AL CIELO *
Gallucci- R. Yiso

Arr: * Many Visozo- ** Ray Santos
*** Angel Nievez

Mfg. & Dist. by Karen Records in Rep. Dominicana & Role Discos in U.S.A.

Omar Toel

Chamaco Rivera

con JOSE FELICIANO
como artista invitado



Lado B
33 1/3 RPM
Stereo
K-80
1984

JHOSELYN
Com. R. Taveras- Arr. Coky Acosta
GUARAPO ***
Jonny Ortiz
LOS QUILINCHINES **
Willie Rosario
EN LA BATALLA ***
Jonny Ortiz

Arr: * Many Visozo- ** Ray Santos
*** Angel Nievez

Mfg. & Dist. by Karen Records in Rep. Dominicana & Role Discos in U.S.A.

COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA

FELICIDADE

CARLINHOS VERGUEIRO

1. A VOZ DO BRASIL (62005359)
(Carlinhos Vergueiro - J. Petrolino)

C.G.C. 33.131.376/0008-60

℗ 1983

Stereo/Mono

33 1/3

412.055 - A

2. SONHO DE SALSA (61985651) (Carlinhos Vergueiro - Paulinho Boca de Cantor - Charles Mesquita)
3. TEMPO NA MÃO (62005367) (Carlinhos Vergueiro) / **4. CIÚME** (62005340) (Novelli - Carlinhos Vergueiro) / **5. FELICIDADE** (62005294) (Danilo Caymmi - Carlinhos Vergueiro)

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FELICIDADE

CARLINHOS VERGUEIRO

1. NINFETA (62005332)
(Carlinhos Vergueiro -
J. Petrolino)

C.G.C. 33.131.376/0008-60

℗ 1983

Stereo/Mono

33 1/3

412.055 - B

2. SOBE E DESCE (hino da troça Sobe e Desce, Olinda)
(62005324) (Carlinhos Vergueiro - Fernando Gondim)
3. PRETINHA (62005316) (Carlinhos Vergueiro -
J. Petrolino) / **4. UMA ESTÓRIA DE AMOR**
(62005308) (Nelson Angelo - Carlinhos
Vergueiro) / **5. O ILUSIONISTA**
(61985643) (Carlinhos Vergueiro -
J. Petrolino)

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Y Sus Peluches

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LADO A
33 1/3 RPM
Stereo

1. **LA MUJER QUE BAILA** 4:22
(Blas Duran Paredes)/ASCAP—QUISQUEYA
2. **NICOLAS** 5:47
(Blas Duran Paredes)/ASCAP—QUISQUEYA
3. **ESTAMOS IGUALES** 2:38
(Blas Duran Paredes)/ASCAP—QUISQUEYA
4. **NO HABRA PAZ EN LA NACION** 3:13
(Blas Duran Paredes)/ASCAP—QUISQUEYA
5. **EL MOÑO** 4:35
(Blas Duran Paredes)/ASCAP—QUISQUEYA

Productor Ejecutivo:
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BLAS DURAN
Y Sus Peluches

...De Nuevo...

KC-20022

LADO B
33 1/3 RPM
Stereo

1. **EL FOGON DE JUANA** 3:41
(Blas Duran Paredes)/ASCAP—QUISQUEYA
2. **EL HUESO** 4:10
(Blas Duran Paredes)/ASCAP—QUISQUEYA
3. **LA NEGRA QUE ME LA ROBA** 3:33
(Blas Duran Paredes)/ASCAP—QUISQUEYA
4. **NO LLORO POR ELLA** 4:47
(Manuel E. Santana)/ASCAP—QUISQUEYA
5. **EL CIEGO PELOTERO** 4:22
(Blas Duran Paredes)/ASCAP—QUISQUEYA

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TOP TEN HITS

RECORDS, INC.

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Y LA ORQUESTA LA UNICA • CANTA JORGE "PIRO" RIVERA



LADO A
TTH 1956

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Records, Inc.

1. HEMOS
(Luis Angel)
2. PARA AMARNOS MAS
(Nilson Posse)
3. CACHACO CHARANGA
(Victor R. "Patillas" Sanchez)
4. TE ESTOY AMANDO TANTO
(D.R.)

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LADO B
TTH 1956

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Top Ten Hits
Records, Inc.

1. ATRAPADO
(B. Amado)
2. ME GUSTA TU ESTILO
(Angel Santiago)
3. CUIDADO
(A. Torres)
4. MI FORMA DE QUERER
(Angel Santiago y Jose Rivera)

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STEREO

℗ 1978

N-13
side A

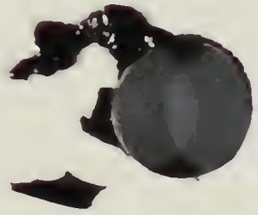
LUCKY THOMPSON

1. Blue N Boogie
(Gillespie)
2. Spanish Rails
(Thompson)
3. What's New
(Haggart-Burke)
4. Soul's Nite Out
(Thompson)
5. The World Awakes
(Thompson)

nessa

STEREO

℗ 1978



N-13
side B

LUCKY THOMPSON

1. When Sunny Gets Blue
(Fisher-Segal)
2. Body and Soul
(Green)
3. Spanyola
(Thompson)
4. I Got It Bad
(Ellington)
5. Soul Carnival
(Thompson)

DR. JAMES A. DUKE PRESENTS

The HERBALBUM

SIDE ONE

1. Chamomile 2:09
2. Wintergreen 2:37
3. Maple Syrup 2:17
4. Wild Windflower 2:48
5. Witch Hazel 2:36

ALL SONGS WRITTEN BY
DR. JAMES A. DUKE

DR. JAMES A. DUKE PRESENTS

The HERBALBUM



SIDE TWO

1. Groundnuts 3:24
2. Ginseng 2:35
3. Sour Grapes 4:15
4. Appalachian Rain 2:52
5. Mountain Laurel 3:13

ALL SONGS WRITTEN BY DR. JAMES A. DUKE EXCEPT MOUNTAIN LAUREL BY VIP VIPPERMAN AND BUDDY BLACKMON.